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ABSTRACT

The Connecticut task force report, half of which consists of appendixes, discusses the identification of children and youth who are gifted and talented in the creative arts. General identification criteria and strategies are outlined, along with specific criteria for each discrete art form, including music, theater, visual arts, dance, and creative writing. Administrative designs for arts programs for gifted and talented students are reviewed. Six Connecticut projects providing operational models for identifying the talented in the creative arts are described: the Center for Creative Youth, the Creative Arts Community, the Education Center for the Arts, Interarts, Norwalk's Artistically/Creatively Talented Program, and Talent Search. Appendixes include student nomination and application forms, sample evaluation rating sheets, tasks for auditions and interviews, identification criteria stated in behavioral objective terms, a list of standardized tests in art and music, sample scales for rating behavioral characteristics of superior students, and a bibliography. (DLS)

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CONN•CEPT IV

CONNECTICUT'S PROGRAMMING FOR THE GIFTED AND TALENTED

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CONN-CEPT IV

CONNECTICUT'S PROGRAMMING FOR THE GIFTED AND TALENTED

TASK FORCE REPORT ON IDENTIFYING THE TALENTED IN THE CREATIVE ARTS

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THE TASK FORCE ON THE IDENTIFICATION
OF THE TALENTED IN THE CREATIVE ARTS

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HARTFORD, CONNECTICUT

March 1979

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FOREWORD

The professional personnel of many schools, school districts, and educational centers recognize the growing needs for identifying children and youth who are gifted and talented in the arts. The questions and problems in doing so are many. We are certain this publication will assist in answering many of the questions and solving some of these problems. These strategies, criteria and models described by a task force made up of artists and arts educators who have been working with these problems for many of their professional years, should go a long way to assist school personnel working with artistically and creatively talented children and youth.

Tom Gillung, Chief
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Connecticut State Department of Education

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This publication was prepared by the Task Force on Identification of the Talented in the Creative Arts, chaired by Edwin E. Stein, with the following members: Kenneth Beare - Director, Creative Arts Community (Hartford), Peter Kleinbard - Director, Interarts (Bridgeport), Lynn Niro - Center for Theater Techniques in Education (Stratford), Dr. Donald Rogers - Art Director (Norwalk), Dr. Robert J. Saunders - Art Consultant, CSDE, Dr. Lloyd Schmidt, Music Consultant, CSDE, James Undercofler, Educational Center For The Arts (New Haven), Mary Hunter Wolf - Director, Center for Theater Techniques in Education, (Stratford), and DeWitt Zuse, Director, Education Center for the Arts. The Department is grateful to the authors for designing the publication and preparing the text for use by teachers and other school personnel who work with the creatively and artistically gifted and talented.

We also appreciate the cooperation of Dr. Robert Avery, and the Hamden-New Haven Cooperative Education Center for use of their space and facilities during the long hours and meetings of the task force.

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William G. Vassar, Consultant for
Gifted and Talented

Connecticut State Department of Education

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I. TASK FORCE STATEMENT

Aware of the importance of the arts to individuals and to the community, schools are increasing their efforts to introduce programs for all students. One aspect of this effort is the provision of special programs for those talented in the creative arts. The "gifted and talented" make up a small proportion of every school population, but they have an important potential role to play in their communities. Unless they are identified and their talents nurtured, they may never develop this potential to the fullest. Not only will the individuals lose, but so will their communities, the state, the nation and future generations.

This Task Force Report was developed to assist those planning special programs in the creative arts for identifying such talented students. The Task Force which assembled materials for this report recognizes that talent is often difficult to identify. Sometimes mere proficiency can be mistaken for creativity and talent. Sometimes shyness, lack of confidence, other personal traits or inhibiting influences in the family or community will cause those talented in the arts to hide or restrict the development of their potential. We stress that the identification of talent in the arts requires a careful and extensive search among all ages, in all communities, and in every possible artistic and creative area.

Persons involved in establishing criteria for screening and identifying students should come from the school and the community and should include artists, educators, psychologists and others who could contribute to the process. Experience and research to date, shows that each of the arts has specific and singular qualities to be assessed, while broad categories and factors of talent cut across the separate arts. Programming for the needs of students with talents in more than one of the arts should be considered. Program and process of identification for gifted students should consider both the assessment of demonstrated ability and unrealized potential. Accordingly, a wide range of criteria for identification must be used. Given the complexity of establishing objective criteria in the arts, subjective and experiential information about students should be part of any identification process.

This brief report suggests that broad and specific criteria, and observable characteristics are strategies to be used by local school districts. For elaboration upon criteria and process, some notes on administrative design and a number of models are provided: 1) The Creative Arts Community, a program of the Capitol Region Education Council, Hartford, 2) The Talent Search and Development for Urban Middle School Students, a project of The Center for Theatre Techniques in Education, in cooperation with The Hamden-New Haven Cooperative Education Center, Hamden, 3) INTERARTS of Bridgeport, 4) Model Creative Art Program For the Talented of Norwalk, 5) The Educational Center For The Arts, New Haven, 6) Center for Creative Youth, Middletown, and 7) Identification Procedures for Gifted Programs in Music, prepared by the Music Advisory Committee of the State Department of Education. These models exhibit considerable amplification of the identification criteria suggested below as well as procedural techniques for implementation.

Criteria, Strategies and Characteristics to Identify and Select.

A. General criteria and strategies.

In order to seek out students with exceptional talent in the arts, both those with potential and those with demonstrated ability, it is suggested that the LEA screen and select at all levels, as many students as possible through a wide range of testing, such as the Torrance tests, other standardized tests, parent/teacher/administrator observation, interviews and auditions, personal inventories, rating scales, and other assessment processes which may be detailed in the models. Identification techniques must necessarily relate to the specific program objectives and design as determined by the individual LEA. Therefore it is suggested that identifying the objectives and processes involve a wide range of school and community expertise.

Specific Creative Mental Processes have been identified through research by Guilford and Lowenfeld (Parnes & Harding, 1962) which can provide a basis for recognizing and setting up tasks to identify creativity. It should be noted that individually or collectively these may not determine talent in the creative arts so much as the ability to solve problems creatively which may then provide a structure for evaluative criteria in the arts. These creative mental processes are described below. Examples can be adapted for each discrete art form.

1. Sensitivity to Problems - Students give evidence of heightened sensory responses in one or more sensory modes (visual, aural, kinesthetic, etc.) as related to an art form,are able to empathize with subject matter in a work of art or with other beings, expression in poems, roles in play, etc.

2. Fluency - Student's ideas and responses flow freely. They solve complex problems related to expression and structure in one or more art form, and elaborate ideas but (as in 1) are sensitive to knowing when to stop.

3. Flexibility - Students adapt to new ideas and situations; overcome barriers by altering procedures when necessary; use accidents effectively as they relate to far different art forms being worked in. They think divergently.

4. Originality - Students have fresh responses and solutions to problems in art form, and expression of concepts, feelings, etc. Make uncommon or unusual interpretations of concept or subject matter. Do not depend on trite responses and cliches, or copy ideas of others when expressing self.

5. Ability to re-define and re-arrange - Students look at things from different points of view to give new meaning, or symbolism to them. Use materials in new ways. (Found art, found sound). Improvise, make variations upon a source.

6. Analysis - Students have the ability to observe differences in people, things, events, statements in different art forms, or works of art and give meaning to them, interpret symbols and details. (Looking at art works, drawing or painting from subject matter, sculpture by subtraction).

7. Synthesis - Students are able to join ideas, concepts, symbols together to give them new meanings, to make unique communications by reassembling diverse entities (Collage, Mosaic, sculpture by addition).

8. Coherence of organization - Students are able to organize the final results of artistic production according to aesthetic structures and laws related to art forms, or make new ones if necessary, for the design, unity and working together of the various examples mentioned above.

B. Specific Criteria for each discrete art form.

The following factors in outline form can be used to determine both potential and demonstrated abilities:

Music:

Creative Qualities
- General Creative Qualities
- Improvisation Ability
- Musical Fluency

Performance Qualities
- Performance Competence on voice or instrument

Basic Musicianship
- Sensitivity
- Melodic
- Rhythmic
- Pitch Discrimination
- Harmonic

Personal Characteristics
- Interest
- Commitment
- Perseverance
- Self Motivation

Visual Arts:
- Drawing ability
- Manipulative skills
- Quality of original art produced
- Use of mistakes or the unplanned in creation of a work
- Inventiveness and willingness to explore
- Adaptability to change, new ideas, media, and methods
- Interaction and interest in other arts
- Use of Visual Arts media for general classroom projects

Visual Arts - continued

Enthusiasm for art
Imaginative insight through interpretive reaction to art
Problem solving ability using visual art media
Ability to elaborate
Perseverance
Commitment
Self Expression is creative rather than destructive

Literary Arts:

Assessment of writing completed
Assessment of writing in progress
Reaction to the relationship of visual image and words
Imaginative use of words
Fluency and openness in communication
Heightened perceptiveness and inventiveness
Sensitivity to literary form and to sound
Interest in reading and listening to the work of others
Motivation for writing
Ability to deal with significant themes and ideas

Theatre:

Commitment
- intense interest or involvement as demonstrated by participation and/or evidence of thoughtfulness about theatre

Understanding
- has ideas about theatre or about aspects of theatre that show insight; displays an understanding of character, form, etc.
- is insightful about self; integrates personal understanding with work in the art

Personal Characteristics (idiosyncratic personal qualities that might contribute to work in the form)

- risk-taking, bold
- responsive to other's needs
- attentive to other's work
- ability to change personal rhythm: i.e., to move quickly from a subjective or contemplative rhythmic behavior to sharp, quick, rapid responses; energy level has a wide sepctrum from high to low
- fair amount of physical flexibility - body should be at the student's command and reasonably free from personal tensions and nervous mannerisms

Technical Proficiency

- highly expressive, forceful, or varied through body or voice
- utilizes skills in related arts such as dance, music, etc.
- good concentration

Inventiveness

- original and/or varied ideas expressed physically, vocally
- original and/or varied use of objects
- original and/or varied ideas expressed in stage design, lighting, etc.

Comprehensiveness

- interest and/or experience in several art forms
- responsive to the many dimensions of theatre

Dance:

Demonstrated dance ability
Physical agility
Body coordination
Response to different shapes and forms
Ability to relate movement to thematic ideas
Response to rhythm and music through movement
Imagination
Dynamic qualities
Perseverance
Intense interest
Interest and interaction with other arts
Ability to improvise

Multi-Arts:

Some young people exhibit exceptional potential and ability in more than one of the arts. Their identification may bring forth the need in some LEA's for specially designed multi-arts programs to provide opportunity to further their development in these several arts.

II. IDENTIFICATION OF GIFTED AND TALENTED: PROGRAMS IN MUSIC

Programming by local districts for gifted and talented students in music will usually require specific identification of one or more of several facets of musical talent or giftedness. Accordingly, an outline of three types of programs is provided under each of the two broad categories of musical achievement or potential. The divisions are purely arbitrary, of course, but may serve as guidelines for those wishing to develop particular types of local activities.

The appended chart is also provided as a rough guide in developing input for local placement team decisions. The number code indicates the relative importance which might be given to the various screening or nomination activities leading to placement team decisions.

A bibliography listing a few standardized tests in music as selected by experts is included for local consideration.

State Department of Education
Advisory Committee
in Music Education, 1977

Lloyd Schmidt
Music Consultant
State Department of Education

GIFTED PROGRAMS IN MUSIC

I. Achievement Based Programs in Music

Type A. Musical Performance (demonstrated performance skills)

1. Voice
2. Wind, String, Keyboard Instruments

Type B. Musical Creativity, Composition (demonstrated composition skills)

1. Traditional or electronic composition
2. Jazz, Pop, Rock, Folk improvisation.

Type C. Multiple Giftedness Including Music (demonstrated skills in performance or composition in various media)

1. Multiple arts
2. Musical-Verbal

II. Potential Giftedness Programs in Music

Type D. Potential Giftedness in Musical Performance (aptitude for performance and general musicianship)

1. Voice
2. Wind, String, Keyboard Instruments
3. Other

Type E. Potential giftedness in Musical Creativity, Composition (aptitude for creative composition, divergent thinking)

1. Traditional or electronic composition.
2. Jazz, Pop, Rock, Folk improvisation

Type F. Potential Multiple Giftedness Including Music (aptitude in various media)

1. Multiple arts
2. Musical-Verbal

CODE:
3 - Strong Emphasis
2 - Moderate Emphasis
1 - Little Emphasis

IDENTIFICATION PROCEDURES FOR GIFTED PROGRAMS IN MUSIC

	I. Achievement Based Giftedness			II. Potential Giftedness		
	TYPE A Performance Giftedness	TYPE B Creative Giftedness	TYPE C Multiple Giftedness inc. Music	TYPE D Potential Giftedness Performance	TYPE E Potential Giftedness Creative	TYPE F Potential Giftedness Multiple inc. Music
I. Screening						
A. General Population Pre K-12.						
1. Professional reference						
a. School music specialist	3	2	2	3	2	2
b. School classroom teacher	1	3	3	3	3	2
c. Private or Campus teacher	3	2	2	1	1	1
d. Special	3	3	3	1	3	2
2. Community reference						
a. Parent	2	2	2	1	2	1
b. Church	3	2	2	1	2	1
c. Lay organizations	3	2	2	1	2	1
3. Awards Competitions						
a. Symphony associations	3	1	1	1	1	1
b. Piano Guild	3	1	1	1	1	1
c. Scholarships	2	2	2	1	1	1
d. Special	3	3	3	3	3	3
4. Standardized Testing						

Code: 3 - Strong Emphasis 2 - Moderate Emphasis 1 - Little Emphasis	TYPE A Performance Giftedness	TYPE B Creative Giftedness	TYPE C Multiple Giftedness inc.Music	TYPE D Potential Giftedness Performance	TYPE E Potential Giftedness Creative	TYPE F Potential Giftedness Multiple inc. Music
II. Nominations. Refinement of Screening Lists						
A. Testing						
1. Standardized Music Aptitude Testing						
a. Wing or Bentley,Grades 1-3	2	2	2	3	3	3
b. Gordon Abridged,Grades 3-4	2	2	2	3	3	3
c. Gordon Musical Aptitude Profile, Grades 4-adult	3	2	2	3	2	3
2. Intelligence Testing,Standardized	2	2	2	2	2	2
3. Achievement Testing,Standardized						
a. EMAT, Follett Test	1	1	2	2	2	2
4. Informal Testing,Spec. devices						
a. Written	1	2	3	3	3	3
b. Performance	3	2	3	3	3	3
c. Creative	1	3	3	3	3	3
B. Achievement Record						
1. General	1	1	2	2	2	2
2. Musical	3	2	2	2	2	2
3. Private Lesson Reports	3	2	1	1	1	1
C. Professional Judgement						
1. Auditions, rating scales	3	2	3	1	1	1
2. Portfolio, compositions,tapes	1	3	3	1	3	3
3. Interview, analysis	2	2	3	3	3	3

III. Planning and Placement Team Activities

STANDARDIZED MUSIC TESTS

Achievement

(Colwell) Elementary Music Achievement Tests EMAT
Richard Colwell 1967-70 Follett
Publishing Company, 1010 W. Washington Blvd.,
Chicago, Illinois 60607

Grades 3-12
Manual, 33-1/3 recording, answer sheets,
scoring stencils for Tests I and II.
75 minutes.

Aptitude

1. (Gordon) Musical Aptitude Profile MAP
Edwin Gordon, 1965 Houghton Mifflin Company,
110 Tremont Street, Boston, Mass. 02107

Grades 4-12
Manual, 3 tapes, answer sheets, scoring stencils,
cumulative record file folders, musical talent
profiles, class record sheets.
Three sessions 50 minutes each.

2. (Bentley) Measures of Musical Ability MMA
Arnold Bentley, 1966, October House, Inc.
134 E. 22nd Street, New York, N.Y. 10010

Ages 7-14
Manual, 33-1/3 recording, scoring key, answer sheets.
25 minutes.

3. (Wing) Standardized Tests of Musical Intelligence
Herbert D. Wing, 1939, 1948, 1957, 1960, 1961.
National Foundation for Educational Research
(England and Wales), The Mere, Upton Park, Slough,
Buckinghamshire, England.

Age 8 through adult.
Manual, half track tape, stencils, answer sheets.
60 minutes.

III. IDENTIFYING THE ARTISTICALLY GIFTED, TALENTED AND/OR CREATIVE IN THE CLASSROOM (VISUAL ARTS)

Traditionally, the child most often identified as gifted or talented in art is the one who can draw representational subject matter with expectional accurary. This criteria has also been used by the artistically uninformed public when evaluating works of art whether representational or not. If a painting does not represent something, it may not be considered art by the general public. Such criteria may have been sufficient prior to the advent of Cubism (1907) and other pre-World War I art movements, but not anymore. This close to the end of the Twentieth century, following the studies on creativity of the 1960's and 70's, it is naive to persist in using eighteenth and nineteenth century criteria to determine artistic talent/giftedness, or creativity.

In the art room and classroom, criteria other than representational qualities are necessary to identify the artistically gifted and/or talented; and certainly not the artistically creative. The creative artist may go beyond standard artistic and/or aesthetic criteria in producing a work of art, and so in the classroom, an artistically creative student may move beyond the realm of representation, or the limits of an assignment when producing a work of student art.

The purpose of this chapter is to provide suggested ways to identify artistically gifted, talented, and/or creative students within the limitations of the average art lesson or activity. The terms themselves are ambiguous, and some definition may help sort them out.

The Talented, Gifted or Creative in Art

Although it may be possible to use terms like "creative", "talented" or "gifted" when discussing students in academic subject areas such as mathematics, science, language arts, foreign languages, etc., these terms cannot be used in the arts without some over-lapping and ambiguity of meaning. The terms "creative" and "talented" have long been in the domain of the arts as a part of general lay usage. The new emphasis placed on these terms in discussing students in general education provide the source for this confusion. When using them in the arts, do they all mean the same thing? It would seem that they do not. The definitions offered below are suppositional, due to the lack of research to test them out.

Talented: Students called "artistically talented" are often those who draw accurate visual statements. They have a high degree of visual acuity and a rich visual vocabulary, enabling them to record accurately what they see. They also might be quite academic, and not always creative. Their counterparts in the verbal world, read and repeat what they read with accuracy but do not exhibit unique and/or expressive statements on their own. Such children in art, may draw or make visual records of what is seen, but not make unique or expressive statements of their own creation.

Gifted: In the academic world, giftedness is usually identified as using a high degree of intelligence when solving mental problems, as compared against a norm for a particular age level. Giftedness in art may also be identified as the ability to solve problems in drawing (in making visual statements) considerably above the norm for a specific age level. The opposite is also true, and children who are mentally retarded will draw below the norm for their age level. These norms have been described as states of development in child art, and have been clearly identified in art education since 1947, with the publication of Creative and Mental Growth by Viktor Lowenfeld.

Students gifted in art may also be operating on an intellectual level above their age or grade levels. These show up more in the elementary grades, than at the high school level. Concepts of above and below average can only be established when a series of norms have been identified. As yet these have not been done for the adolescent in art. But the levels of development established by Lowenfeld (1947) and generally accepted in art education, do provide such a basis.

These levels (or stages) of development in child art have been criticized at various times as not being always operative. Children do not always draw on the age level expected of them. Some may draw below and some may draw on age levels considerably above them. As yet, we have not had sufficient research relating these levels to either retardation in art or giftedness in art. We do know that these deviations from the norm exist in the visual communicative statements of children, the same as they exist in children's reading and writing skills, and spoken vocabulary levels. For instance: the children who are gifted in art, may draw base lines before kindergarten and double base lines in the kindergarten instead of the first grade which is the norm. They may pass through their figure schemas at the kindergarten rather than first and second grades, and introduce joints and action at the first grade level rather than the third. They may move into their figure ground and spatial explorations using x-ray, fold-over and over-lapping techniques when the majority of the class is still using baseline concepts. At the fourth and fifth grade levels, when the other children become tight and stiff in their figure drawing, they may not. They might continue through the seventh and eighth grade art drop-out stage still retaining their enthusiasm for art. This may also be the case with the talented in art, but some children who do show "artistic talent" do lose interest in art, the same as most children when they enter the adolescent crisis.

The ability of some children to operate at levels of art development above their chronological ages and grade levels may result from having had more opportunity to explore the drawing of visual symbols and use art materials throughout their childhood than did other children. They may possibly demonstrate a giftedness in art without demonstrating high intelligence although the two often go together. The ability of the child to draw above and beyond the norm established for his age and grade level is certainly a reasonable indication that he would be gifted in art. Under this definition, giftedness in art is not synonomous with creativity in art. The child gifted in art, may also have an academic mental orientation.

Creativity: The work of Guilford and Lowenfeld (see Parnes, 1962) among others in identifying criteria for creativity provide a working base for describing the creative mental process in identifying artistically creative students. These have been described in the introduction and are repeated here for identification purposes: (1) Sensitivity to Problems, (2) Fluency, (3) Flexibility, (4) Originality, (5) Ability to redefine and rearrange, (6) Anlaysis, (7) Synthesis and (8) Coherence of Organization.

Art activities and curriculum aids can be designed around them, for instance, drawing from nature visual analysis and sculpture by subtraction are analytical processes, while making a collage or mosaic or a sculpture by addition are forms of synthesizing and so forth. This has been discussed in greater detail. (See AHO-7, AHO-14, and Saunders, 1977).

Spontaneous and Deliberate Ways of Knowing.

Beittel (1972) and Burkhart (1962) discovered through long programs of research through a laboratory study into creative art processes, two basic orientations; (1) the Spontaneous and (2) the Deliberate ways of making art. When making art, the spontaneous individual usually will use a sketchy broken line, work on different parts of the picture at a time, develop each part in relation to each other, or make changes to adapt an earlier part to a later development, erase and paint over. Trial and error may be overt.

The deliberate individual tends to use a continuous unbroken line, plans ahead, completes one area before going on to another, and makes few or no changes after the statement is made. Trial and error may be silent before a decision is made on the art object. Both of these types can be creative types.

Beittel found the students with the non-creative or academic minds gave literal journalistic reports of the subject matter. They felt insecure if close contact with a still life, for instance, was not maintained, and they tended to be the copyists. They also tended to work in greyed middle tones, avoiding the risks of strong darks and lights. Such observations may help eliminate students who are not entirely creative, although most creative students may tend to show evidence of both the spontaneous and the deliberate approaches depending on the task at hand.

The above criteria does not describe either the quality of workmanship or the aesthetic in the student's work. These are left up to the teacher and student. Artistically talented, gifted, and/or creative students can be expected to be aware of quality but its evidence or lack of it reflects the general work habits and dedication of the student to his or her work in maintaining quality. Some suggestions for identifying the performance behavior of these art students are described below. Also useful is Art Handout, AHO-14, "Suggested Criteria for Grading Art Students at the Secondary Level," particularly the criteria for A students.

Identification at the Elementary Level

The statements made above on levels of development in art, as they relate to the gifted in art are generally applicable here, and need not be repeated. The behavioral patterns for the three types, talented, gifted and creative in art may be similar. Such children are alert to new learning in art methods and media as it is presented. They have strength in the manipulative skills, and in non-verbal learning procedures. If they are visually (rather than verbally) minded, they may not be strong in their reading and writing skills. They are capable of working long and regular periods of time in concentrated effort on their creative activity. They may show a tendency, when given choices, to select visual art media for classroom projects, term reports or free activity. They may show a more than passing interest in the other arts, such as dance, music, theater, etc. If the gifted in art do fit the general concept of overall giftedness based on high intelligence, then they may be highly verbal as well as visual. They may also find interest in the cognitive areas of art history, and enjoy the intellectual challenges of art.

The differences between these three types, as they relate to art, have not yet been clearly defined. These observations are somewhat conjecture for the elementary student, although they are based on research of the creative artist on the adult level (Roe, 1965). Since creative students may not have a higher intelligence, they might still operate only at their age-grade art level, but be more adept at the various factors defined above as creative components. However, their very involvement in the drawing, painting, and three dimensional explorations can bring about an ability to operate on levels of development in child art considerably above their age-grade level norms.

Any child suspected of being creative in art, or of being gifted because of his or her art, should be tested by those standardized tests designed for this purpose. The above suggestions are for classroom identification only. The same would be true of the student at the secondary level. Specific art tasks should be set up as follow-up testing of gifted, talented and creative at any level.

Art Career - Jr. High School

The question of artistic talent, giftedness, or creativity in art often raises the questions, from anxious parents, about sending their children to art schools, special art classes, etc. These children should be encouraged to take extra art if necessary. Such classes are often available at local art museums or from private art teachers.

The whole area of art careers and the roles of the artist in society should be a part of the elementary social studies program when dealing with community helpers, growth of communities, or history and geography.

The levels of development as identified by Lowenfeld terminate at the twelve and thirteen year old level, because it was felt that the average child, upon entering the adolescent crisis, dropped his interest in visual or artistic communications, visual symbology, etc. This was a response to the more psychologically consuming problem of physical and social growth. Accordingly children in the elementary schools highly talented, or gifted in art, may also lose their interest.

Effort should be made to keep the concept of art as functional an important role in society and art careers alive through the seventh and eighth grades. It is in these grades that the students are asked to identify their career goals. The traditional attitude that art has no positive role in society places the student with high artistic interests in the ego defeating position of being interested in a purposeless and functionless pursuit. The creative in arts since they are inner-directed, may not feel this as much as the gifted and talented. (See AHO-18, "Art Career Planning.)

Identification at the High School Level.

Since levels of development standards do not operate this far into age-grade level development, other standards for the talented, gifted and the creative in art need be established. By this time, students begin to reveal adult work habits which may play a strong part in identification. The quality of the work is certainly a major criteria, and may be more conclusive than standardized tests. The enthusiasm of the talented, gifted or creative art student for his or her art classes may also be a criteria. However, creative art students may be quite critical and resist taking art if the courses offered are too academic, unimaginative, or restrictive by traditional art concepts, etc. At the high school level, the differences between the talented, gifted, and creative in art may be even less discrete than at the elementary level. Degrees of enthusiasm, involvement, and interest in working in isolation (after school, at home, or away from the others) may be a factor.

Creative students are capable of working long hours, and may wish to come in at lunch time, use study periods, or after school hours to work on their projects. There may also be non-productive periods. They may bring in projects started at home to complete or for criticism. They may be only interested in art, the arts, to the dismissal of all academic textbook type courses.They may wish to take more than one art course a semester, and prefer to set their own direction within a course unit. Where a student talented in art may be strong in only one type of art activity, the gifted and creative may have wider abilities and competencies in various media and subject matter. They have a willingness to explore, try new media, to mix media, to get involved in large out-sized enterprises, etc. They may also have a tendency not to finish projects, but to set them aside to prevent closure, or await new solutions to a problem. They may also assume a leadership role throughout the school in visual aspects of theater, publicity, illustrations for publications, dance decorations,etc.

Although such a student may not have shown a previous interest in art, he or she may discover it through opportunities after passing through the crisis of early adolescence. On the other hand, the student may have doubts at any point along the way, that he or she, wants to pursue an art career, or art major. In a school where an art major does not exist, one should be established to meet the needs and credit requirements for students gifted and talented in art.

The Fine Arts Bag

The traditional attitude of the art career as one of starving in a garret originated during the nineteenth century prior to the advance of the type of technology which has made commercial art a highly profitable, as well as competitive field. The art teacher and guidance counselor cannot, in clear conscience, encourage art majors to prepare to starve in garrets. The creative artist who can make a living at his art, may be a very low percentage of the total population, but there are probably several hundred types of jobs in the visual arts, architecture, environmental design, industrial and commercial design, advertising, photography, filmmaking, television, art teaching, etc. which should not be ignored. The fine arts bag is not a cul-de-sac. The students interested in pursuing it may find they must settle for second choice art positions.

But this is also true of medical , legal, insurance, and the various other professions which we encourage our young people to pursue.

The story of contemporary art in the United States may be quite full of highly successful practicing artists whose basic training took place in the public schools. They may not all have gone on to liberal arts colleges, independent art schools, or studied under a master. But these avenues are open to them, and most of them have tried something along these lines of higher education. Some have also been drop outs along the way in order to pursue their own art goals.

One thing is generally certain, however. The majority of the young Americans who currently lead the art world grew up here and went through the public schools. The current art scene, Op Art, Pop Art, Found Art, Anti-Art, Neo-Dada, Kinetic Art, Filmmaking, Happenings, etc. is influenced as much by the lack of art in the public schools, as by the way it has been taught. We have no studies to describe the role of the public school art program as an influence on the world of adult art. It is no doubt considerable, because it precedes any potential influence from the higher education level. The public schools prepare the ground work for any competencies or incompetancies of the practicing artist today.

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Robert J. Saunders, Art Consultant
State Department of Education
Box 2219
Hartford, CT 06115 (566-5223)

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AHO-14- "Suggested Criteria for Grading Art Students at the Secondary Level."

AHO-18- "Art Career Planning"

IV. SELECTION CRITERIA FOR THEATRE STUDENTS

Used by the Center for Theater Techniques
in Education - by Mary Hunter Wolf

In seeking to identify students with potential for the theatre arts, two things must be kept clearly in mind; first, that maturation of the young person is important (for elementary school children, a looser interpretation of the following criteria is possible); second, that theatre talent generally cannot be identified until the early teens. However, interest in and response to theatrical material can be encouraged at all ages. Beginning with the young adolescent, the following criteria can be applied through the activities suggested.

Commitment
- intense interest or involvement as demonstrated by participation and/or evidence of thoughtfulness about theatre*

Understanding
- has ideas about theatre or about aspects of theatre that show insight; displays an understanding of character, form, etc.
- is insightful about self; integrates personal understanding with work in the art

Personal Characteristics (idiosyncratic personal qualities that might contribute to work in the form)
- risk-taking, bold
- responsive to other's needs
- attentive to other's work
- ability to change personal rhythm; i.e., to move quickly from a subjective or contemplative rhythmic behavior to sharp, quick rapid responses; energy level has a wide spectrum from high to low
- fair amount of physical flexibility - body should be at the student's command and reasonably free from personal tensions and nervous mannerisms**

Technical Proficiency
- highly expressive, forceful, or varied through body or voice
- utilizes skills in related arts such as dance, music, etc.
- integrates physical expression with voice
- good concentration

Inventiveness
- original and/or varied ideas expressed physically, vocally
- original and/or varied use of objects
- original and/or varied ideas expressed in stage design, lighting, etc.

Comprehensiveness
- interest and/or experience in several art forms
- responsive to the many dimensions of theatre

* Commitment does not mean do or die zealousness or "show must go on" intensity. Commitment as used here means inner attention to awareness of theatre as a continuing concern on the student's part and at least the beginning of an active search for personal satisfaction in this area.

** Many young people and their teachers confuse semi-hysterical response with temperament and high energy level. A reasonably sensible observer can tell the difference.

Activities

1) Nomination - by teachers from observation of student's behavior
- self nomination
- peer nomination

2) Interview - student should be asked to come to an interview with an example of work in the theatre area of interest; i.e., acting: a short prepared monologue - 2 minutes; directing: a short paragraph on a one-act play or full length play of interest to the student presenting some personal view of how the student would go about directing the play: designing a portfolio if possible, otherwise a sketch, photograph or collage visualizing the production in some way.

Interviews should be conducted by at least two members of the theatre staff. (Don't overwhelm the student with half a dozen.) Keep the character of the meeting informal and relaxed. Inquire into student expectations of the program, self expectations. Allow student to ask plenty of questions about the character of the work; treat the student as an equal; reserve audition of material brought to the interview for another setting in the event that there will be a group of judges. (All the above guidelines apply to the audition and interview.)

3) Audition - (desirable to give the students applying an opportunity to execute an improvisation in groups of 6-8, not larger. See improvisations suggested below). The audition should be with the student alone unless the student is bringing a partner to audition a scene. Audition material could be divided as follows: 1-2 minute character monologue series, one humorous, one involving verse - a poem or Shakespeare. If the student is unable to prepare any of these suggestions, move to the second part of the audition. Part 2: Assign sight reading in any or all of the areas.

4) Improvisation - Before beginning the improvisation, a few brief warm-up exercises are advisable such as rank ordering by first name, physical stretching and relaxing, passing a basic rhythm around among the group - one person starts a motion, another picks it up until the whole group is executing the motion correctly; then the originator indicates another person to start the next motion. These simple interchanges help to relax the students and help them feel more comfortable with each other as well as the observers. It is desirable that the observers join in the activity.

Improvisation is suggested as a necessary part of investigating theatrical talent of students from upper middle school grades through high school. The problem of the improvisation should be set so that each student has a definite activity to perform in the improvisation. The activities of the participants should be selected in such a way that they will create interaction. The imaginary place should be a sensible setting for strangers to meet and interact. Example: Given a park, the group of students should be asked to combine their ideas on how to set up the park - where are the paths, is there a fountain, bushes, trees, and so forth so there is a common understanding of the nature of the setting. Observe this interaction for leadership, for cooperation, for acceptance of ideas of others, ease with which a consensus is achieved. Problems assigned to individial students can be selected from the following:

- I come to the park to find my dearly loved pet which is lost.

- A guardian who wants to keep quiet order and see that park rules are followed.

- A composer, writer and/or painter comes to complete a work in progress seeking inspiration from the place.

- A boy or girl is looking to strike up an acquaintance with congenial partner.

- A boy or girl come to sunbathe and to seek quiet.

- A boy or girl comes to keep a date but partner never arrives.

- A boy or girl comes to practice a skill - dribbling a basketball, rolling a hoop, roller skating, flying a kite. (Practice should be of high intensity - final practice before competition.)

- Student seeks identification of trees, shrubs, flowers for botany paper to be handed in the next day.

A conclusion should be agreed upon. One of the observers will strike a bell or make some sound which it is agreed gives a warning that the park will close in two minutes and then in two minutes he/she gives another agreed upon sound which indicates the park is closed and everyone should have left.

Improvisation should yield the following information: How do the students work together, how readily do they suspend disbelief and enter into imaginative ways to perform the tasks assigned, do they take the stage (with tact or at the expense of others), quality of ingenuity in execution, freedom with which spontaneous feelings arise as a result of interaction, do they create a climax for the performance of the task, when the warning signal to complete the improvisation begins with what ingenuity do they solve the problem and leave the park.

In several projects there are model scales to evaluate, on a 1-5 rating, the observer reactions. However, this improvisation should serve two main purposes: to provide for a sense of cooperation in the group itself and relax tensions. Observers should not be influenced by crude or awkward execution. Improvisation is a special skill so that students unfamiliar with it often become carried away by the execution of their individual problems to the total disregard of others. This is not necessarily a negative factor if performed with ingenuity and enthusiasm unless the individual is totally deaf to and unaware of the needs and problems of others.

5) Time Factors - In planning this kind of investigation, it should be possible to do the following: At a separate time, conduct the interview. At this point you will gather all the biographical material you need and have some information about the qualities of the student. Within an hour and a half 6-8 students can be grouped in the warm-up and execute the improvisation and present their prepared material individually. Assignment of the special problems to be done at sight are desirable but could be optional and would probably take another session. In introducing students to a full year's program in the arts, it is of great value to provide plenty of time for exploration of the students themselves, not only because of the importance of the information which may determine choices but to introduce the student to the work needed to gain admission to the program for which the student must set aside a substantial amount of time.

V. TASKS AND CRITERIA FOR ASSESSING TALENT IN DANCE

Used by The Education Center for the Arts

Knowledge

1. List four body facings in ballet terminology.
2. Name four circular movements in ballet terminology.
3. List four stage terms (stage areas, equipment, etc.).
4. List four pioneers in modern dance.
5. List four ballet centers.
6. List what TV dance performances you have seen.
7. List what film dance performances you have seen.
8. List what live dance performances you have seen.
9. List what types of dance you have studied.
10. List as many dance innovators as you can, and write their contribution to the development of dance.
11. Seeing a piece of primitive sculpture, imagine the people who made it. Describe a probable climate, terrain, food sources, social structure, religion, physical characteristics, and how they might dance.

Creating

The following behaviors will be assessed through observations of the students in technique classes, improvisations, discussions, interviews, performance; and will be recorded on video-tape for teacher and student referral.

1. Is able to explore in movement.
2. Shows invention in handling new materials and ideas.
3. Shows invention in handling familiar ideas.
4. Is able to clarify his idea.
5. Is able to contribute ideas from his own experience.
6. Is able to research his ideas.
7. Is able to sort out relevant material.

DANCE - (continued)

8. Is able to think of many ways of solving choreographic or movement problems.

9. Is able to recognize a workable solution for him.

10. Is able to bring the pieces together.

11. Is able to structure inventively.

12. Is able to evaluate his own creative work with validity.

13. Is able to carry out to completion an idea.

14. Shows courage in following his intuitions.

Perceiving

The following behaviors will be assessed through observations of the students in technique classes, improvisations, discussions, interviews, performance of individual studies, using pieces in the art gallery as stimuli.

1. Is able to demonstrate awareness of the continuum of art and life experiences.

2. Is able to respond to a dance work in terms of images stimulated.

3. Is able to respond to a dance work in terms of relationships drawn.

4. Is able to respond to works in other arts in terms of how space is used.

5. Is able to respond to works in other arts in terms of texture.

6. Is able to respond to works in other arts in terms of energy.

7. Is able to analyze movement verbally in terms of what he sees in a specific dance, a specific movement.

8. Demonstrates awareness of the elements of dance in the way he moves and uses movement.

9. Can verbally discuss the elements of movement.

10. Can describe the differences between ballet, jazz and modern dance in terms of kind of movement used, use of rhythm, use of music.

11. Demonstrates understanding of the similarities and differences between the arts.

12. Demonstrates congeniality in the classroom setting.

DANCE - (continued)

Skills

The following behaviors will be assessed through observation of the students in technique classes, improvisations, discussions, interviews, performance.

1. Keeps a steady pulse.
2. Responds to changes in meter.
3. Responds to changes in rhythm.
4. Responds to changes in tempo.
5. Responds to changes of accents.
6. Reproduces a movement phrase quickly with technical accuracy.
7. Reproduces a movement phrase quickly in motional values.
8. Is able to improvise readily within a given problem by himself.
9. Is able to improvise readily within a given problem with othe
10. Is able to sense and contribute to group dynamics in an improvisational situation.
11. Is able to move in different qualities.
12. Is able to communicate shape in movement.
13. Is able to communicate line in movement.
14. Is able to communicate volume in movement.
15. Is able to communicate direction in movement.
16. Is able to communicate density in movement.
17. Is able to communicate about his environment in movement.
18. Demonstrates ability to change energy and continuity.
19. Shows adequate strength.
20. Shows adequate flexibility.
21. Shows adequate coordination.
22. Shows adequate elevation.

DANCE - (continued)

23. Shows adequate balance.

24. Shows adequate endurance.

25. Is able to use props effectively.

26. Responds to thoughts and feelings of other members of the class.

Attitudes

The following behaviors will be assessed through observations of the students in technique classes, improvisations, discussions, interviews and performance.

1. Demonstrates willingness to become physically involved in new experiences.

2. Demonstrates willingness to become psychically involved in new experiences.

3. Demonstrates willingness to accept new ideas. (Accepts and works with new ideas.)

4. Demonstrates willingness to share ideas.

5. Demonstrates willingness to accept suggestions.

6. Demonstrates willingness to accept criticism.

7. Shows evidence of consistent involvement.

8. Shows evidence of commitment to his work.

9. Shows evidence of commitment to the goals of the group.

10. Shows evidence of commitment to the task at hand.

11. Shows evidence of self-direction.

12. Demonstrates cooperation in the classroom.

13. Is accepted by others in the group.

DANCE - (continued)

Performing

The following behaviors will be assessed through observation of the students in technique classes, improvisations, discussions, interviews, performing.

1. Shows evidence of bringing something of himself to what he is performing.
2. Is able to dance with clarity.
3. Shows evidence of awareness of and response to the audience.
4. Is able to project and relate to the audience.
5. Demonstrates control in movement execution.
6. Shows evidence of awareness of and response to stage space.
7. Shows evidence of awareness of and response to theatre space.
8. Shows awareness of performance responsibilities.
9. Performs sensitively with others.

VI. TASKS AND CRITERIA USED TO ASSESS TALENT AND POTENTIAL TALENT IN CREATIVE WRITING AT INTERARTS.

Creative Writing

It is assumed that because English is a mandatory subject in our schools, students who wish to develop creative writing skills will have ample opportunity in the regular school program. Often, however, this is not the case. Rarely are the young poets and fiction writers encouraged to develop their creative and imaginative skills. Thus, there is a need to offer special programs for creative writers.

The criteria described in the following pages are used in several programs for identifying talented creative writers of high school age. The following tasks and problems may be presented to these students to help them reveal their talents. As in the procedures for the other arts, both the active (writing) and the responsive (listening, reading) elements of creative writing are part of the evaluation process. Students not only present their writings at the interview session, but are asked to respond to written material especially selected for the purpose.

Because all of us write and are familiar with writing in one form or another, we may tend to underestimate the difficulty of detecting writing talent. Many different and even opposite skills may fit our notion of talent. One has only to look among the work of writers whom we most admire. One author may write with powerful imagery; another may hardly use imagery at all. Thus, the persons involved in identification must be open to a wide range of possible manifestations of writing talent.

Preparing For The Interview/Audition

All students are asked to bring to the audition two examples of their writing. One should be a piece that they consider complete; the other an unfinished piece which the applicant will discuss with the interviewer.

Students are asked to make copies of whatever they bring, since the program is not responsible for the return of the work they leave with the interviewer.

Activities During The Interview/Audition

1. The student's work and motivation for writing is discussed. The unfinished piece is reviewed and special attention is paid to the question: "What would be required to complete it?"

2. In order to determine which aspects of writing an applicant responds to, the interviewer will read some short excerpts from poetry and/or fiction. Readings are rapid and the student is asked to respond quickly to whatever he/she hears. Thus the interviewer also learns whether or not the student is aurally sensitive; i.e. sensitive to the sound of words in juxtaposition to each other, and the refinement of their particular meanings.

3. A student's inventiveness with words and images should be evident from written material that is presented. Sometimes, however, to discover an applicant's inventiveness, an interviewer will ask a student to arrange sets of as many as 10 randomly selected words and look for unusual combinations.

4. To determine the applicant's ability to use words spontaneously in a descriptive or narrative manner, the applicant is shown a visual image, or music is played and is then asked to describe what he/she has seen or heard.

5. When reading the examples of creative writing presented by the applicant, the interview asks: Does the applicant's writing:

    a) deal with significant themes and/or ideas?

    b) show evidence of inventiveness and facility with words?

    c) show sensitivity to literary form?

    d) show sensitivity to sound and other dimensions of literary craft?

    e) show individual interests for reading and listening to the work of others?

VII. ADMINISTRATIVE DESIGNS FOR PROGRAMS IN THE ARTS

Workable administrative design is essential in developing a program for the Gifted and Talented in the arts. May types of designs are currently in use in Connecticut, but they can be classified as centralized, clustered, or decentralized design. Examples of each follow:

Centralized Design

The centralized design is a concept in programming which can serve the specialized needs of the Gifted and Talented by drawing students from many school districts to a central location. They can be either state-wide or regional. The state-wide program is usually offered during the summer months. Students are given the opportunity to develop their talents through intensive training programs and to interact with students throughout the state. The center for Creative Youth at Wesleyan University in Middletown, Connecticut is an example of this type of design. Many other states have a Governor's School for the Performing Arts which runs from two weeks to one month during the summer months. For example, Georgia, Louisiana, Pennsylvania and North Carolina have such programs during the summer months.

The regional center offers a wide range of facilities and a staff of specialists for those school systems being serviced. The Center can specialize in one specific area or provide options in many talent categories. Many Centers provide inter-disciplinary experiences as well. These programs run throughout the school year each afternoon of the school day.

Examples of these types of Centers are the Educational Center for the Arts in New Haven, the Creative Arts Community in Hartford, and Interarts in Bridgeport. When such a facility is within the region of a school district the advantages are numerous. The quality of the instruction and resource material is often far superior to that which can be provided by the local school or district. Highly talented students may need such specialized services if they are exceptionally advanced in a particular area. Moreover, these students benefit from interaction with their peers with similar interests rather than being isolated in their local school districts. A center of this type can often provide field experiences, apprenticeships with mentors and independent study opportunities. These provisions are especially important for high school students whose interests are often highly developed by this stage.

Cluster Design

The cluster design usually features a resource center which services students from one school, from several schools within a district, or from several districts. This differs from the centralized design in size and scope. It usually services elementary children and is staffed by one or more teachers. Depending on the district(s) and the population serviced, this design can be implemented in any form from the simple to the most complex. It offers some of the same advantages of the centralized design, and can provide programs for more students from each school system. It is useful for both rural areas with small school populations and few resources, and for large urban systems with many schools and many children. An example of this design is the U.S.O.E. Model Project on Gifted and Talented Education, "Talent Search and Development" in New Haven.

Decentralized Design

The decentralized design offers programming for the Gifted and Talented with the local school. The itinerant teacher approach is often used to service several schools within the school district, while these children may be served by a full time art, music or other arts teacher when assigned to the school. This design can incorporate several approaches to programming for the Gifted and Talented by having a teacher of the Gifted and Talented available in the building to provide consultation on programming in the mainstream, to conduct demonstration lessons and to provide direct service to the students. This design is generally successful in suburban communities with only a few schools at each level or in communities with several teachers of the gifted and talented. This design is used in the Norwalk Public School System program for the Gifted and Talented.

A Common Problem - The Isolated Gifted/Talented Child in the Arts.

A common stiuation is that of the teacher with one or two talented children in the classroom. The problem is identified by the often asked question, "How can I provide for the needs of these one or two children with no special resources or budgets?" This situation is not an example of an administrative design in which a viable, inter-disciplinary program for the student, talented in the Arts can be developed.

V. OPERATIONAL MODELS IN CONNECTICUT

The six projects included in the following section provide operational models for identifying the talented in the creative arts. Each has a separate organizational structure which results from the administrative program of its sponsoring agency. Four types of sponsoring agencies are represented:

1 - Education Resource Centers, regionally located.

A. Creative Arts Community (CAC), Capitol Region Education Council (CREC), Greater Hartford area.

B. Education Center for the Arts (ECA), Area Cooperative Education Services (ACES), Greater New Haven area.

C. INTERARTS, Community Education Services (CES), Greater Bridgeport area.

2 - Co-sponsorship between education resource centers, for statewide coverage:

Center for Creative Youth, Wesleyan University, Middletown, jointly sponsored by ACES, CES, and CREC.

3 - Local school district.

Art Talent Project, Public Schools, Norwalk, CT.

4 - Non-profit Center for Special Educational Techniques in cooperation with education resource center and/or local school district:

Talent Search - Development for Urban Middle School Students, Center for Theater Techniques in Education, Stratford, CT.

A fifth type of sponsoring agency is the individual school within a district. Although not represented here, the methods used for identification can be adapted for selecting children talented in the creative arts for school programs. Such programs are encouraged.

Three of the operational models (ECA, CAC, and Interarts) are oriented to the high school student. Talent Search to the middle school student, and Norwalk's Art Talent Program is directed to the elementary school student.

These models followed similar stages in identifying and selecting students to participate in their programs. Although methods and techniques were shared between some programs, each procedure was adapted by the planning team to fit its own program. There were three basic stages of identification and selection.

1 - Recruiting applicants: such as direct mail through school superintendents, principals and arts teachers, newspaper and radio announcements about project and availability of application information, who to contact, etc.

2 - Screening: Applications with accompanying data and documentation, references and so forth are received, and reviewed according to a specific criteria followed by selection for audition and interview, appointments are made.

3 - Selection: A group of judges are established for each arts area included in the project according to planning and placement team procedures, including professional artists. The selection procedure includes two parts: (1) a general interview based on the application, and (2) a specific review of student work from portfolio, audition or other performance. In some instances applicants were asked to bring in work or plan a performing activity prior to the interview and given a specific common task to perform during the interview period. In this setting, art making is also considered a performance. The judges also helped write the criteria which they would be using. The scoring procedures were devised by the planning team for each project.

The next section provides further data on the six operational models identified above. Each of them used some aspects of the three stages described here.

VIII. OPERATIONAL MODELS

CENTER FOR CREATIVE YOUTH

Joan Hickey, Director
Wesleyan University
Middletown, Connecticut 06457

OPERATIONAL MODEL/BASIC DATA

NAME OF PROGRAM: Center for Creative Youth

ADDRESS: Wesleyan University, Middletown, CT 06457

DIRECTOR: Joan Hickey PHONE: (203) 347-9411 Ext. 684

DATE OF ORIGIN: July 1977

SPONSORING AGENCY: CREC/ACES (CAIS, Wesleyan U., CAUSE).

ADDRESS:

DIRECTOR: PHONE: (203)

SCHOOL DISTRICTS REPRESENTED: Statewide (Public, Private & Parochial)

DURATION OF PROGRAM: Summer (5 weeks) July-Aug. (Academic year follow up)

ADMINISTRATIVE DESIGN: Centralized X, Cluster ____, Decentralized ____.

STUDENT LEVEL: 10 - 12 in-school

FACILITIES: University housing and Instructional facilities available to project during summer. Project office year around.

ARTS AREAS STUDIED: Visual Arts X, Music X, Dance X, Theater X
Writing X, Other ____

RECRUITING METHODS: Direct mail, brochures to school districts, schools, administrators, guidance and arts staff, and on request.

SCREENING METHODS: All applicants are interviewed and auditioned.

SELECTION PROCEDURE: Personal interview, audition, portfolio, etc.

ADJUNCT PROGRAMS & DIRECTORS:

MATERIALS AVAILABLE ON REQUEST:

Brochure - Applications.

CENTER FOR CREATIVE YOUTH

Philosophy of Program

The Center for Creative Youth focuses on individual student growth in leadership and the arts through problem solving. Students who participate increase their creative and basic skills within their art form. They gain understanding of the philosophic and creative processes in their art and in the relationships among the art disciplines. They increase their leadership through understanding of group process and increased verbal skills. Contact with three levels of mentors fosters individual development.

Counselors, recent college graduates with a commitment to the arts, work in classes and live in the dormitory. Career artists teach skills classes using a continuum of individually designed problems. Performing and visual artists, with world-wide reputations, give presentations at Wesleyan's Center for the Arts and share the realities of a career in the arts in informal workshops.

The Center for Creative Youth views the talented student in the arts as a developing artist. The Young artists in the program are challenged by a continuum of structured problems and encouraged not only to make art but also to analyze and evaluate it. A thinking artist with highly developed skills can create and also effect changes in the role of the arts in his/her community.

Goals

To stimulate individual students' growth in creative and basic skills within an art form and among art forms through problem solving situations in the arts.

To stress the unique capabilities which the artist/mentor brings to the problem solving situation. Artists not only look to the possible options for solution and evaluate them, but they draw on personal expression, emotion and intuition.

To make the extensive facilities of an arts oriented university available to high school students in a unique public school-college partnership.

To identify the young artist who is capable of understanding the process and philosophic implications of creating an art form and increase his/her ability to communicate this knowledge to others.

To develop knowledgeable, articulate, responsible leadership for the arts.

To provide young artists with career models of contemporary performance and visual artists.

Screening and Identification Procedures

1. Responsibility

Responsibility for designing and monitoring the established screening and identification procedures rests upon the director of the program under the direction of the members of the consortium. The Center for Creative Youth identifies high school students with developed skills and talent--also highly creative students who display creative behavioral characteristics and potential for unique, original works.

2. Screening and Identification Procedures

A. Application

Each year brochures are sent to the principal, administrative head of the Art, Music, English and Guidance Departments statewide. Students are nominated for the program by school personnel, parents and peers. Many schools have a cadre of experienced participants among the peer group who can inform and nominate. Students who are nominated are asked to submit a completed application containing:

1) An autobiographical statement on paper or on cassette tape.

2) A questionnaire requesting information on their participation in the arts and experience in leadership roles, both within their school and outside in the community.

3) Each applicant must secure two recommendations to accompany the application, one from within the school and one from outside the school community. Individuals who write a recommendation become part of a communication network developed by CCY staff. Frequently they themselves are art advocates and take a personal interest in the student and the program. Teacher or adult judgements about pupil achievements, leadership and commitment to the arts are requested in the recommendation.

4) A financial statement is requested for scholarship candidates.

Parent Information

Communication links, both personal and by letter and telephone, help provide information for parents of candidates. Orientation meetings are held for parents of selected participants and information sessions for potential participants.

Selection Committee

All candidates for CCY who are nominated are screened by a committe who render decisions such as: acceptance into the program; rejection; alternate status; or further information requested from school personnel or parents.

The screening committee consists of the Director and Assistant Director of the program, one professional performing artist, a counselor experienced in the arts, representatives of leadership in the arts and State Department personnel.

Auditions and Personal Interviews

The screening committee meets with each candidate who submits the requisite application. The committee uses a structured interview to determine the student's talent level (see Appendix III for ECA developed screening devices) and ability to benefit from the program. Auditions prepared by students demonstrate their basic skills and a structured problem reveals their creativity. Students who are selected from the preliminary screening will then meet with a team of three--a performing artist, a counselor experienced in the arts and a program administrator who will conduct structured interviews to ascertain commitment to the arts, leadership, verbal presentation and maturity level for a five-week residence program before making a final decision. Orientations, initial interviews are held at key locations in the state; screening interviews and auditions are held at Wesleyan. Local pupil placement teams review the selection and make the final recommendation for an individual's placement in CCY.

Outline of Procedural Steps in Identifying and Selecting Gifted Pupils

1. Teachers, administrators and peers nominate candidates with developed and underdeveloped talent in art, music, creative writing, drama and dance.

2. Candidates complete application and recommendations which have been approved by school personnel.

3. All applications are forwarded to the Director of CCY who is responsible for collecting and coordinating further data and information about individual candidates.

4. Student information is studied by members of the Selection Committee, the Director and Assistant Director prior to formal meeting. The Director is responsible for pre-screening to identify those individuals who qualify for scholarship aid.

5. The Selection Committee meets for as many days as necessary to review applications, hold interviews and auditions and render decisions.

6. Results of the CCY Selection Committee are forwarded, in writing, to principals, nominating school personnel and others involved in the process. The local pupil placement team reviews the selection and makes the final recommendation for an individual's placement in CCY.

CREATIVE ARTS COMMUNITY

Kenneth Beare, Director
34 Sequassen Street
Hartford, Connecticut 06106

OPERATIONAL MODEL/BASIC DATA

NAME OF PROGRAM: CREATIVE ARTS COMMUNITY

ADDRESS: 34 Sequassen Street, Hartford, Connecticut 06106

DIRECTOR: Kenneth Beare PHONE: (203) 249-8428

DATE OF ORIGIN: 5/75

SPONSORING AGENCY: Capitol Region Education Council

ADDRESS: 800 Cottage Grove Road, Bloomfield, Connecticut 06002

DIRECTOR: Dr. John J. Allison, Jr. PHONE: (203) 243-8923

SCHOOL DISTRICTS REPRESENTED: Greater Hartford Area School Districts.

DURATION OF PROGRAM: Academic Year

ADMINISTRATIVE DESIGN: Centralized _X_ , Cluster ____, Decentralized ____.

STUDENT LEVEL: Grades 7-12 (Grades 9-12 emphasis)

FACILITIES: Central administration; community-based programming (some project facilities in community).

ARTS AREAS STUDIED: Visual Arts _X_ , Music _X_ , Dance _X_ , Theater _X_
Writing _X_ , Other _____

RECRUITING METHODS: Publicity throughout participating schools directed to teachers, counselors and students, and in the community through arts and community organizations as well as the media (newspaper & radio; program exposure through television). Publicity in the schools includes the distribution of nomination, recommendation and application forms to all counselors and arts directors.

SCREENING METHODS: All students who complete and submit application forms and who are nominated or recommended are interviewed and auditioned.

SELECTION PROCEDURE: Performance or portfolio and interview are evaluated by an appraisal team by application of specified criteria with the results translated into a number scale. Highest ranking students are selected up to the number funded.

ADJUNCT PROGRAMS & DIRECTORS:

MATERIALS AVAILABLE ON REQUEST:

Brochure.

PROGRAM DESCRIPTION

A regional program of the Capitol Region Education Council, the Creative Arts Community is designed to meet the special needs of selected exceptionally talented secondary students in the Visual Arts, including selected crafts, Dramatic Arts, Literary Arts, Dance and Music. Students work on an individualized or small group basis during the afternoons with artists or arts organizations in the Greater Hartford area in environments which provide them with the time and opportunity for optimum development of their talent and exposure to the realities of professional careers in the arts. Full coordination, supervision and counseling is provided. (As the program is approved by the State of Connecticut as appropriate for the talented in the arts, all costs are 2/3 reimburseable.)

SCOPE OF SERVICES

The availability of the program is publicized throughout the schools and in the community. Students attending secondary schools, and in exceptional cases grade 8 are selected through nomination, application, portfolio or performance, interview and evaluation by an appraisal team on the basis of their potential to make significant and creative contributions within the arts. Selected students are matched with arts organizations such as the Julius Hartt School of Music or the Hartford Ballet Company, or with practicing, professional area artists with whom they are compatible and who are able to meet their determined needs. The student is then guided through a broad range of experiences and activities leading to the accomplishment of individualized goals and objectives formalized into a contract with the master artist or arts organization. All students meet together periodically for selected arts experiences and interaction. Close communication is maintained with sending schools, which are provided with copies of student contracts and quarterly evaluations for grades and credits. Central staff provide administration, coordination, supervision and personal, academic and career counseling.

PROGRAM OBJECTIVES

1. Publicize the program to all appropriate staff, students and community persons and from the resulting applicants identify and enroll those qualified up to the number covered by budgeted funds.

2. Appropriately place all enrolled students.

3. Administer and supervise the provision of experiences to appropriately develop the skills, talents, artistic interests and career preparation of all participating students, providing the necessary support services except actual daily transportation.

EDUCATIONAL CENTER

FOR THE ARTS

DeWitt Zuse, Director
55 Audubon Street
New Haven, Connecticut 06511

OPERATIONAL MODEL/BASIC DATA

NAME OF PROGRAM: EDUCATIONAL CENTER FOR THE ARTS

ADDRESS: 55 Audubon Street, New Haven, Connecticut 06511

DIRECTOR: DeWitt Zuse PHONE: (203) 777-5451

DATE OF ORIGIN: Fall of 1972

SPONSORING AGENCY: AREA COOPERATIVE EDUCATIONAL SERVICES

ADDRESS: 800 Dixwell Avenue, New Haven, Connecticut 06511

DIRECTOR: Peter Young, Executive Dir. PHONE: (203) 562-9967

SCHOOL DISTRICTS REPRESENTED: New Haven, West Haven, East Haven, Amity Region 5, Hamden, North Haven, Wallingford, North Branford, Branford, Cheshire

DURATION OF PROGRAM: Academic School Year - Ten hours weekly.

ADMINISTRATIVE DESIGN: Centralized _X_, Cluster ____, Decentralized ____.

STUDENT LEVEL: Nine through Twelve

FACILITIES: Renovated synagogue located in the Audubon Art Center in New Haven. It includes an Arts Hall with special equipment for multi-arts performances and Visual Arts Studios, dance facilities and space for music and theatre instruction.

ARTS AREAS STUDIED: Visual Arts _X_, Music _X_, Dance _X_, Theater _X_
Writing ____, Other ____

RECRUITING METHODS: ECA recruits students based on a broad definition of talent in the arts. The Center actively seeks students with potential talent, demonstrated talent, and multi-talents from a diversity of cultural backgrounds, experiences, and interests in the arts.

SCREENING METHODS: Students are referred by planning and placement teams from the local schools to be reviewed for their level of talent by artists at ECA.

SELECTION PROCEDURE: ECA assesses talent in the following six areas - skills, commitment, concentration, imagination/creativity, energy and flexibility. Students who have high creative potential, flexibility, and the ability to concentrate on a problem over a long period of time receive high consideration in final decisions for acceptance.

ADJUNCT PROGRAMS & DIRECTORS: Applied Creative Thinking - Co-Directors, James F. Undercofler, DeWitt Zuse, Project SEARCH - Alan W. White.

Middletown Area - Sally Harris, DeWitt Zuse

MATERIALS AVAILABLE ON REQUEST:

Guide for Parents and Educators
ECA Booklet for new students
ECA Brochure
Project SEARCH Brochure
ECA Student/Parent Handbook 1977-1978

POINT OF VIEW

As assessment procedure must be responsive to cultural diversity, must allow for students at various levels of development, must be representative of the programming to which it may lead and must be an enjoyable learning experience for all involved.

The Educational Center for the Arts (ECA) assesses talent in the following six areas - skills, commitment, concentration, imagination/creativity, energy, and flexibility. The review procedures consist of a one-to-one interview, a warm-up exercise and structured activities which assess the above areas. ECA stresses high creative potential, flexibility and the ability to concentrate on a problem over time before the final decision on its acceptance. The activities which are designed to assess the areas mentioned above are developed and implemented by the artists in each of the four fields. By having the artists develop the activities, observation and critical decision-making become more objective.

Samples of letters are provided* which go to most applicants in the four arts areas which are preparation for their review at ECA. The letters in performing arts are aimed primarily at students in the performance areas of music, theatre, and dance. Applicants for these fields who are involved in the more creative areas of music, theatre and dance receive letters which prepare them for review of their potential talent.

It should be noted that the review procedures at ECA have changed and been modified over five years of operation. It is anticipated that further refinements and improvements will occur as the needs are perceived.

*Samples of the letters, interview forms for visual art, music, dance and theater and a general evaluation rating sheet are provided in the appendix.

SELECTED FROM - "ECA PROGRAM GUIDE FOR EDUCATORS AND PARENTS"

HOW DOES ECA DEFINE TALENT?

To qualify for the ECA Program, a student must demonstrate evidence of talent in several of the following areas:

Skills - Technique, proficiency, knowledge and mastery in one of the arts.

Commitment - Time spent and priority given to an art field.

Imagination/Creativity - Being open, seeking many solutions and ideas. Seeing new connections and solving problems in a new way.

Energy - Level at which a student is self-motivated and self-directed in working on a problem.

Flexibility - Ability to freely shift among the possible tools and resources available in each art form and among the arts.

Students who have high creative potential, flexibility, and the ability to concentrate on a problem over a long period of time receive high consideration in final decisions for acceptance.

HOW DO STUDENTS APPLY TO ECA?

1. Students obtain applications from their high school guidance counselors.
2. Applications are filled out for dance, music, theatre, or visual arts and returned to guidance counselors.
3. Schools refer students to ECA.
4. ECA notifies students of their review date.
5. Students are reviewed and notified of their acceptance.
6. Accepted students fill out acceptance form, which is signed by parents and counselors and returned to ECA.

WHAT HAPPENS AT A "REVIEW"?

Students are reviewed at ECA by professional artists on the ECA staff. At the review students participate in warm-up exercises, a one-to-one interview and structured group activities.

Students in visual arts are asked to bring in samples of their work. They are also asked to complete one of three exercises and bring it to the review session.

In the performing arts, students are also asked to prepare a piece to present at the review session. This might include a two-minute memorized speech for the theatre students, a dance piece for dance students, and a vocal or instrumental presentation for music.

INTERARTS

Peter Kleinbard, Director
Sacred Heart University
5229 Park Avenue
Bridgeport, Connecticut 06606

OPERATIONAL MODEL/BASIC DATA

NAME OF PROGRAM: INTERARTS

ADDRESS: P.O. Box 6440, 5229 Park Avenue, Bridgeport, CT. 06606

DIRECTOR: Peter Kleinbard PHONE: (203) 333-4590

DATE OF ORIGIN: Operational as of 2/77

SPONSORING AGENCY: Cooperative Educational Services

ADDRESS: P.O. Box 2087 Norwalk, CT

DIRECTOR: Peter Willner PHONE: (203) 847-3873

SCHOOL DISTRICTS REPRESENTED: Currently: Diocesan, Bridgeport, Monroe, Fairfield, Trumbull, Westport, Shelton, Stratford..

DURATION OF PROGRAM: Still going

ADMINISTRATIVE DESIGN: Centralized _X_, Cluster ____, Decentralized ____.

STUDENT LEVEL: High School

FACILITIES: Sacred Heart University

ARTS AREAS STUDIED: Visual Arts _X_, Music _X_, Dance _X_, Theater _X_
Writing _X_, Other ____

RECRUITING METHODS:
Extensive utilization of community agencies (churches, ABCD's etc.) to reach inner city kids.

SCREENING METHODS:

Student prepares presentation in his/her art and is asked to do something on the spot; group problem solving activities for all arts, interview.

SELECTION PROCEDURE:
Top students from each district are selected - selection is by panel representing artists from each discipline.

ADJUNCT PROGRAMS & DIRECTORS: Arts Service program (tutoring and other service activities by students)

MATERIALS AVAILABLE ON REQUEST:

Brochure, Clippings.

DESCRIPTION

INTERARTS is a program for artistically talented high school students from the Greater Bridgeport area. Students from seven surrounding communities and the city of Bridgeport work together in programs and activities in the arts. INTERARTS offers classes and activities in drama, dance, painting, sculpture, creative writing and music. Students also participate in interdisciplinary activities. Efforts are now underway for the students to utilize their artistic talents in their communities,not only through performances, but also by teaching and tutoring other young people.

INTERARTS was developed over a two year period by a group of educators, artists, and lay citizens from the participating communities under the auspices of Cooperative Educational Services (CES) of Fairfield County. They saw several needs in the region for which the program has been designed. First, there was a need to provide a place where highly talented students can further develop their talents and benefit from the challenge of working with similarly able and committed peers. Second, there was a need to locate and develop untrained, but potentially talented students in the arts. Third, there was a need to bring together urban and suburban students who normally have little contact with each other, but who can learn from each other's strengths, differences and points of view.

The criteria for identifying Gifted and Talented students in the visual arts, music dance and theatre in the Interarts Program were fashioned after those used by the Education Center for the Arts (New Haven), and the Creative Arts Community (Hartford). The criteria for Creative Writing provides a point of view not reflected in the other programs, and is provided in the appendix.

SCREENING PROCEDURES

Students who apply to the program go through a five stage screening process:

1. Submission of application indicating in writing why the program interests them. No one is rejected at this stage, but the effort of writing the application tends to discourage people with superficial interest. Also, this provides the screeners with some background on each applicant.

2. Group problem solving exercise. All applicants participate together in a small group exercise similar to an improvisational problem in theatre. Staff observers learn from this about how a student goes about solving problems and how he/she works with others. The exercise also seems to have the affect of relaxing the participants.

3. All the applicants from each art area meet in a group with the staff persons from that area to ask questions about the specific content of the area.

4. Students do individual presentations to screeners in each area. Presentations usually include something that the student has prepared beforehand as well as a problem that must be solved on the spot.

5. Each student is interviewed individually.

NORWALK'S

ARTISTICALLY TALENTED

CREATIVE ART PROGRAM

Dr. Donald W. Rogers, Director
Board of Education
105 Main Street
Norwalk, Connecticut 06852

OPERATIONAL MODEL/BASIC DATA

NAME OF PROGRAM: Artistically Talented

ADDRESS: 105 Main Street, Norwalk, Connecticut 06852

DIRECTOR: Dr. Donald W. Rogers PHONE: (203) 847-9632

DATE OF ORIGIN: 1961

SPONSORING AGENCY: Board of Education - Norwalk Public Schools

ADDRESS: 105 Main Street, Norwalk, Connecticut 06852

DIRECTOR: Dr. Richard C. Briggs, Supt.of Schools PHONE: (203) 847-0481

SCHOOL DISTRICTS REPRESENTED: Norwalk

DURATION OF PROGRAM: Sept. - June annually.

ADMINISTRATIVE DESIGN: Centralized ___, Cluster ___, Decentralized X .

STUDENT LEVEL: Grades 3 - 5, and secondary schools (ages 8-11)

FACILITIES: Located in each (16) elementary schools in Norwalk

ARTS AREAS STUDIED: Visual Arts -X-, Music ___, Dance ___, Theater ___
Writing ___, Other ___ Teacher in-service in creative behaviors.

RECRUITING METHODS:
Testing-Teacher Recommendation

SCREENING METHODS:
Placement Team

SELECTION PROCEDURE:

ADJUNCT PROGRAMS & DIRECTORS:

MATERIALS AVAILABLE ON REQUEST:

Application to state
Sample Torrance Test
Samples of Childrens Test Results

NORWALK'S MODEL CREATIVE ART PROGRAM

The Norwalk program for artistically talented pupils in elementary schools has been functioning for 16 years to provide additional activities that stimulate artistic learning beyond the regular curriculum.

Students ranging in age from 8 to 11 are selected through teacher judgements on creative characteristics and art ability, drawing problem tests designed to stimulate originality and unusual drawing responses, standardized tests of visual creativity, and creativity rating scales. Over 300 pupils are enrolled in the creative arts program annually. Final selection of pupil applicants is completed by a panel of teachers, school administrators and lay people.

The state requirement for differentiated instruction and curriculum is met through concentration in the areas of painting and drawing using acrylics on canvas, and a wide variety of drawing tools.

Problem solving art activities in this program emphasize learning to create and paint both representationally and non-objectively; developing a critical and observing attitude; learning to use color originally; and, most importantly, learning to draw fluently.

Major goals of the program aim at reinforcing a critical and creative attitude while providing challenging artistic problems that stimulate individual solutions.

The development of special talents in the visual arts benefit Norwalk in many different ways. Many of the program graduates have remained within our community as functioning artists, providing our children with successful and talented prototypes.

PROGRAM FOR THE ARTISTICALLY AND CREATIVELY GIFTED

Identification of Pupils

Although several steps are utilized to identify individual pupils, these may be categorized roughly into two major areas: testing and teacher's judgement of ability.

1. The director of art programs uses meetings with small groups of teachers in orienting the staff to the personal characteristics and abilities of the creative pupil.

2. Once the characteristics are identified and described, each 4th, 5th and 6th grade teacher is requested to rate every pupil in their class on a scale ranging from zero to ten. The numerical ratings provide an unrefined judgement on such characteristics as: originality, flexibility, fluency, complexity and visual drawing ability. (In addition to the classroom teacher's rating, traveling art teachers are requested to submit pupils' names and samples of highly imaginative art work.)

3. The classroom rating sheet is reviewed by the art director and the coordinator of the Creative Child Project and approximately the top two to four percent of the rates are selected for further testing.

4. A visual drawing test, based upon visual problems specifically selected as difficult for the average pupil, is administered to these pupils, and a further select group of approximately the top 10-15 pupils of an average 650-750 pupil elementary school are selected to participate in the program.

A copy of the Norwalk Procedural Chart for Identifying Creative Pupils in the Visual Arts, follows.

A copy of the Norwalk, "Criteria for Student Selection in Creative Child Program" is provided in the appendix.

NORWALK PROCEDURAL CHART - VISUAL ARTS

PUPIL CHARACTERISTICS SCHOOL LEVEL	SCREENING TECHNIQUES	TESTING	EVALUATION
Elementary Level: 6-11			
Fluency	Teacher Orientation	Self-constructed	Annotated Record
Originality	Rating Scales	Ability Tests	Visual Record of Art Work
Flexibility	Original Drawings	Figural Creativity	Parent Questionnaire
Elaboration	Tests (Recommendation (Criteria		
	Placement Team		
Secondary Level:			
Design or Representional Art Ability Reflected by:	Portfolio of Work	Self-Constructed	Peer/Self Evaluation
	Peer Ratings	Art Tests Based Upon Solving Variety of Problems	
	Biography		Visual Record of Growth
Artistic Productivity- Fluency of Media.	Interview		
	Tests		Productivity of Individual (Numbers of)
Consistency of Artistic Creativity	Placement Team		
Ability to Invent and Originate			

TALENT SEARCH AND DEVELOPMENT FOR URBAN MIDDLE SCHOOLS

USOE Model Projects "Identification of High Potential in Culturally Diverse Students Through Integrative Experiences in Theatre Arts and Independent Study"

Mary Hunter Wolf, Director
Center for Theatre Techniques in Education
1850 Elm Street
Stratford, Connecticut 06497

OPERATIONAL MODEL/BASIC DATA

NAME OF PROGRAM: Talent Search and Development for Urban Middle Schools: USOE Model Projects "Identification of High Potential in Culturally Diverse Students Through Integrative Experiences in Theatre Arts & Independent Study."

ADDRESS: Center for Theatre Techniques in Education, 1850 Elm Street, Stratford, CT 06497

DIRECTOR: Mary Hunter Wolf PHONE: (203) 377-5484

DATE OF ORIGIN: 1976

SPONSORING AGENCY: USOE Model Projects

ADDRESS:

DIRECTOR: PHONE: (203)

SCHOOL DISTRICTS REPRESENTED: New Haven

DURATION OF PROGRAM: Ongoing

ADMINISTRATIVE DESIGN: Centralized X, Cluster ____, Decentralized ____.

STUDENT LEVEL: Grades 7-8

FACILITIES: Jackie Robinson School, New Haven

ARTS AREAS STUDIED: Visual Arts ____, Music ____, Dance ____, Theater ____
Writing ____, Other All Arts and Independent Study

RECRUITING METHODS:

All students in one school screened.

SCREENING METHODS: Torrance test for all grade seven students (180). Peer nomination, teacher recommendation, academic standing.

SELECTION PROCEDURE: 48 students selected by screening. Separated into two numerical groups meeting twice weekly to continue identification of artistic potential.

ADJUNCT PROGRAMS & DIRECTORS:

MATERIALS AVAILABLE ON REQUEST:

Brochure on request.

THE MODEL:

In recognition of the multitude of problems facing the urban student who is potentially gifted, the Center for Theater Techniques in Education and the Independent Study Program of the Hamden-New Haven Cooperative Education Center, two agencies with a long history of providing programs for the gifted and talented in New Haven, Connecticut, have combined their efforts to establish a liaison between the middle school and high school levels. The model project consists of a preliminary screening for potential talent and a support program which will nurture the ability of the students by providing opportunities to explore new areas through general creativity and theatre arts experiences, thereby uncovering and reinforcing budding areas of talent. Activities, therefore, are actually a component of the identification process which progresses through the initial phase of screening and the subsequent phase of providing experiences to nurture the students' talent from the stage of potential to demonstrated ability. At the end of the first year, students who are judged to be exceptional will continue in a second year of the program where they will explore their talent areas and focus on the full development of their abilities. Participating students are selected on the basis of potential high ability in creativity, academics, leadership or physical competency. In the second year, the trainers will begin counseling the students to make them aware of the alternative programs for the gifted and talented within the City at the high school level. The Independent Study Program staff will interview and select students who are interested in participating in the ISP at the tenth grade level. They will also counsel the students throughout the eighth and ninth grade transitional phase.

SCREENING TECHNIQUES:

Screening for potential high ability in a culturally diverse population is quite different from screening with standardized tests to identify students with demonstrated ability. It should be emphasized that the activities which follow in the program section should be considered part of the identification process. The nature of participation in the activities themselves will be considered indicators of giftedness and be a significant factor in the later phases of screening. It is only after the first year of the program has been completed and the students are selected for the second year of the program, that the identification process has been completed.

The procedures which follow have been developed as the Research Design for the Model Project. The chart in Figure 1 presents an overview of the population and the techniques.

In the initial screening of students for entry into the program, there is an interest in using a variety of commonly used identification techniques. In this way, research can be conducted on how students selected for different exceptional qualities respond to the program, and this will provide more information about the appropriateness of using specific identification techniques for the selection of students for this particular type of program. In order to answer this question of appropriateness, it is necessary to keep the selection procedures as separate as possible so that any given student is selected to represent one selection category. In this procedure, a given student is placed in the selection category for which they have the highest ranking in comparison to all other students. It is recognized that there is considerable overlap in selection techniques so that a student who is high in one category is also likely to be high in one or more other selection categories. This is taken into consideration in the comparison of the effectiveness of the identification techniques. Nevertheless, by keeping the categories as separate as possible and not using a procedure in which a student would have to rate high on one technique before being considered for another identification technique, it is possible to come to clearer conclusions about the separate techniques.

Ability	Techniques	#Selected M	#Selected F
Creativity	1. Torrance Tests of Creative Thinking-Figural Form A	4	4
	2. Teacher Ratings	2	2
Academics	1. 1975-76 School Grades	4	4
	2. Teacher Ratings	2	2
Leadership	1. Peer Nominations	4	4
	2. Teacher Ratings	2	2
Physical Competence	1. Jury Observations	4	4
	2. Teacher-Student Nominations	2	2
	Sub-Total	24	24
	Total	48	

Figure 1.

The screening process was developed using two techniques in parallel fashion in each category in order to compare the effectiveness of the technique in selecting gifted students of a culturally diverse background. Equal numbers of boys and girls were selected in each category to eliminate any sex bias which might be operating for the particular area. During a meeting with the principal of the school in which the project is located, it was decided, at the principal's suggestion, that alternates for the program not be designated. The total number of participants was increased slightly to off-set any students who may elect not to participate in the program.

The participants were selected from a total population of 176 seventh grade students from the Jackie Robinson Middle School in New Haven, Connecticut.

All seventh grade students were given the Torrance Test of Creative Thinking, Figural Form A and The Locus of Control.

SCREENING PROCEDURES:

Creativity

In the area of creativity, the Torrance Tests of Creative Thinking, Figural Form A was administered to the students by the project staff. The results of the test were tallied and the students' scores were rank ordered by sex from high to low. Teachers were asked to nominate the three most creative students in their unit of approximately 100 students. (See Appendix A) (The seventh grade population is divided into two units.) The ratings of the teachers were analyzed by the rank they assigned the student and the frequency with which a student was mentioned.

From the Torrance Tests of Creative Thinking, the top four boys and the top four girls were selected for the program. From the teacher nominations, the top boy and girl from each unit were selected.

Academics

In the area of academics, a grade point average was computed on all high achieving students using the grades from the past school year. The students' grade point averages were rank ordered by sex from the highest to the lowest. Teachers were asked to nominate the three top students in their unit. The teacher nominations were again analyzed by rank and frequency.

From the grade point averages, the top four boys and the top four girls were selected for the program. From the teacher nominations, the top boy and girl from each unit were selected.

Leadership

In the area of leadership, a peer nomination form (see Appendix i) was developed which focused on four clusters of leadership abilities. The form was administered to all seventh grade students and the results tallied according to frequency. Teachers were also asked to nominate the three students who were highest in leadership. The results were analyzed by rank and frequency.

From the peer nominations the top four boys and the top four girls were selected. From the teacher nominations, the top boy and girl from each unit were selected.

Physical Competence

In the area of physical competence, teachers and students were both asked to nominate the best athletes. All nominees were observed by a Jury consisting of a P.E. person, a Project person, and a dance movement person. Eash student performed a dance-movement exercise developed by the American Shakespeare Theater and two exercises from the American Association For Health, Physical Education and Recreation Youth Fitness Test Manual and judged on Agility, Coordination and Explosiveness. From the Overall Performance Ratings, students were rank ordered according to sex from highest to lowest. (see Appendix III)A rank ordering of students nominated by teachers and peers was compiled according to frequency.

From Jury observations, the top four boys and the top four girls were selected. From the combined student and teacher nominations, the top two boys and the top two girls were selected.

Screening Instruments - see Appendices

1. Teacher Nominations - Creativity, Learning, Leadership and Motivation
   Renzulli Rating Scales

2. Leadership
   Peer Nomination Form
   Characteristics of Leadership

3. Physical Competence
   Broad Jump
   Shuttle Run
   Movement Exercise
   Jury Explanation
   Jury Form

For further information:

Project Director
Mary Hunter Wolf
Center for Theatre Techniques in Education, Inc.

IX. APPENDICES

A. Student nomination and application forms.

B. Letters to applicants and interview preparation forms.

C. Tasks for auditions and interviews.

D. Sample-Evaluation rating sheets.

E. Identification of the Gifted in the Visual and Performing Arts - Joe Renzulli, et al.

F. Identification Criteria stated in Behavioral terms. Nebraska State Department of Education

G. Standardized Tests in Art, Music, and Creativity

Bibliography

APPENDIX A

Student nominations and application forms.

Center for Creative Youth

Education Center for Arts

Norwalk - Creative Child Program

Talent Search

CENTER FOR CREATIVE YOUTH

Wesleyan University
Middletown, CT 06457
(203) 347-9411 ext. 684

STUDENT NOMINATION FORM

Student's Name _____

Student's Street Address _____

City or Town _____ Zip Code _____

School _____ Grade entering in Fall _____

Arts Area of Major Interest _____

Length of time you have known the student _____

Relationship to the student _____

Briefly describe why you feel this student would benefit from participating in the Center for Creative Youth. Include an evaluation of the student's general leadership abilities. (Use back of this form if necessary.)

Nominator _____ Telephone _____

Street Address _____

City or Town _____ Zip Code _____

Occupation _____ Date _____

If you are employed by a school system, please give the school address:

_____

Please feel free to consult with your school's Planning and Placement Team (PPT) for help in making nominations.

Please return this form to the Center for Creative Youth.

NORWALK

"CRITERIA FOR STUDENT SELECTION IN CREATIVE CHILD PROGRAM"

Selection of students for placement in a class based upon developing creativity must already possess most of the important characteristics of the creative individual. While rating sheets are subjective at best, they are the only existing method of comparison available to us at the moment. After reaching some agreement as to the meaning of the terms and characteristics listed below, we shall use a sliding rating scale from 0 - 10, 5 being the average. For example:

ORIGINALITY

Uses stereotypes, copies ideas	Seldom deviates from expected, copies occasionally	Most always has unusual presentation, never copies ideas

0 5 10

FLUENCY

Follows one teacher motivated idea	Has several ideas each lesson	Has many ideas in most areas

0 5 10

FLEXIBILITY

Never varies from first idea	Changes ideas occasionally	Often changes to new and better ideas

0 5 10

COMPLEXITY

Always selects simplest idea	Occasionally selects complex idea	Tends to select difficult, complex ideas

0 5 10

VISUAL DRAWING ABILITY

Does not draw well, lacks proportion in figures, etc.	Draws well - lacks complete detail and composition	Draws extremely well with good detail
0	5	10

PERSEVERANCE

Seldom or never completes tasks	Usually completes tasks	Always completes tasks
0	5	10

CIRCLE ANY ART WORK YOU DO OUTSIDE OF SCHOOL

Oil Painting	Weaving	Enameling
Watercolor	Rug Hooking	Stained Glass
Pastel	Embroidery	Mosaics
Ink	Stitchery	Tempera
Ceramics	Charcoal	Etching
Leather	Sketch Book	Engraving
Sculpture	Block Printing	

Does anyone else in your family do any of these?

If so, which do they do?

Have you ever invented anything? Yes _____ No _____

What did you invent?

Student's Name _____ Grade _____

ECA - SAMPLE FORM TO VISUAL ART APPLICANTS

Name _____ School _____

VISUAL ART APPLICANTS:

Please answer the following questions and bring this form with you when you come in for your review.

1. Why do you want to be in the Visual Art program at ECA?

2. What art classes have you taken in school, if any?

3. Have you taken any art classes outside of school?

_____Yes _____No

4. What type of visual art interests you most and why?
(For example: painting, sculpture, photography, drawing, design, etc.)

5. What are some of your after-school activities?

Please complete one (and only one) of the following three exercises and bring the results with you when you come for your review.

1. Using 6 to 10 different found objects (such as screws, a broken wheel, a soda can), construct a three-dimensional portrait of yourself at age 85. Try to use the materials in unusual ways. Try to show not only how you look at that age, but how you might feel. Don't worry about the details, but instead try to suggest the general characteristics. Use glue, string, or wire to hold your piece together.

   The whole piece should be no bigger than 1½ feet by 1½ feet.

2. You have just finished building a new house and you find out that you have won the State Lottery. You decide to use some of the money to design a beautiful entryway to your new house. Using a pencil and a large sheet of paper do a drawing of your new entryway, showing as many details as you can think of.

   Draw only the entryway, for example, the door, steps, front porch if desired, moulding, and not the whole house front.

3. Fold a large piece of paper in half. Using a pencil, charcoal or crayons, do a drawing of the sun on one half and do a drawing of the moon on the other half. Think very carefully about their differences and similarities.

ECA - SAMPLE FORM TO MUSIC APPLICANTS

Name _____ School _____

MUSIC PROGRAM APPLICANTS

Please answer the following questions and bring this form with you when you come for your review.

1. Please describe your instrument and any training you have had. (for example, how many years you have taken lessons, etc.)

2. What performance experience have you had, if any? (mark any that you have done and write a brief description in the space provided.)

_____solo performances

_____school groups

_____work with groups outside of school (for example, combos, Youth Orchestra, All-Connecticut, etc.)

_____performing for family and friends

3. Have you studied any of the following in school or on your own? (mark any that you have studied and circle "in school" or "on my own")

a. _____Music Theory in school on my own

b. _____Music History in school on my own

c. _____Jazz History in school on my own

4. In the space below, list two records you like to listen to and two concerts you have attended recently, if any.

5. What do you hope to gain from your study at ECA?

ECA - SAMPLE FORM TO DANCE APPLICANTS

Name _____ School _____

DANCE PROGRAM APPLICANTS:

Please answer the following questions and bring this form with you when you come for your review.

1. If you have not had much or any formal training, what kind of dance experiences have you had?

2. Have you had experience in other art fields?

3. What other kinds of related experiences have you had that you feel contribute to your dancing?

4. If you have had formal training in dance, please circle what you have studied and for how many years.

Type of Dance	Years of Study
BALLET	_____YEARS
MODERN	_____YEARS
AFRICAN	_____YEARS
JAZZ	_____YEARS

5. Have you studied improvisation? _____yes _____no

6. Have you studied composition? _____yes _____no

7. Have you performed dance? If you have, please describe briefly.

8. Have you done any other kind of performing? (for example, school plays, church choir, etc.)

9. What are some of your after-school activities?

10. Why do you want to come to ECA?

ECA - SAMPLE FORM TO THEATER APPLICANTS

Name _____ School _____

THEATRE FORM

Please answer the following questions and bring this form with you when you come for your review.

1. Why do you want to be in the theatre program at ECA?

2. What areas of theatre are you interested in?

3. What plays, films, or television shows have you seen recently and liked? Why did you like them?

4. In the space below, please describe the theatre experience you have had. (For example, school plays, church plays, with your friends, in your neighborhood, etc.)

5. Have you ever worked back stage on any of the following?

(Circle any that you have done)

sets lights costumes make-up

TALENT SEARCH

LEADERSHIP CHARACTERISTICS

The following characteristics were used to develop the questions on the peer nomination form. Three questions have been developed for each characteristic, and appear in the same order as the leadership characteristics.

I. The ability to organize other persons

II. The ability to articulate and communicate ideas

III. The ability to facilitate the accomplishment of group tasks

IV. The ability to elicit sympathetic responses from others

SAMPLE - PEER NOMINATION FORM/TALENT SEARCH

Please do not sign your name. We are interested in your opinion which no one else will see.

Please answer the following questions by writing the name of the person you think is best in your class to do what the question asks for. Try to think about everyone in the class not just your friends.

1) Who would you choose to head up a class newspaper? _____

2) Who is good at getting a game started? _____

3) If the whole class were messing around, who would most likely bring the class back together for the lesson or discussion? _____

4) If the class were having a hard time understanding something, who in the class would you choose to explain the problem to the teacher? _____

5) You have been at home sick for the past two days. Who would you want to explain to you what you missed and what you need to catch up? _____

6) If you were a new student in this school, who would you choose to introduce you to the students and teachers? _____

7) If you are in a group working on a project, who would be most likely to make sure that the group got the project done on time? _____

8) If your class were to have a dance, who would be good to assign students to committees so that everything would get set up for the dance? _____

TALENT SEARCH - (continued)

9) Who would you choose to select the class play and assign parts to everyone in the class?

10) If someone were sick in the hospital, who would be most likely to be able to get everyone in the class to sign a card?

11) If someone had to tell you to do something you didn't want to do, who would you want to tell you?

12) If you did something very well, which student would be most likely to tell you that you did a good job?

13) Choose three boys who do most things best in gym class.

_____

_____

_____

14) Choose three girls who do most things best in gym class.

_____

_____

_____

APPENDIX B

Composite Samples - Letters to Applicants
(prior to interview)

EDUCATIONAL CENTER FOR THE ARTS

COMPOSITE - SAMPLES OF LETTERS TO APPLICANTS

Dear Visual Arts Program Applicant:

Students come to ECA with different amounts of training and experience in art fields. We would like to know about the experiences that led you to apply to (name of program).

When you come in for your review:

1. Fill out the form on page 2* and bring it with you.
2. Bring samples of some of your work. Include school work, work you have done at home, or in activities outside of school.
3. Complete only one of the exercises on page 3 and bring it with you.

Your interview will take place (date, time and place).

We look forward to meeting you.

Sincerely, (etc.)

Dear Music Program Applicant:

Students come to ECA with different amounts of training and experience in art fields. We would like to know about the experiences that led you to apply to ECA.

When you come in for your audition:

1. fill out the attached form and bring it with you.
2. be prepared to play a short piece on your instrument or voice (3-5 minutes). Bring your own music and instrument; piano and drums are provided here.
3. you will be asked to sight read a short passage OR play or sing a short melody by ear. There will also be a short improvisation exercise.

While you are here for your review, you will be asked to take the Gordon Musical Aptitude Profile, to assist in determining your needs and abilities.

Your audition will take place: (date, time and place).

We look forward to meeting you.

Sincerely, (etc.)

*Note: Pages 2, 3, and attached forms for all letters are in Appendix iii.

ECA - SAMPLES OF LETTERS (Continued)

Dear Dance Program Applicant:

Students come to ECA with different amounts of training and experience in art fields. We would like to know about the experiences that have led you to apply to (name of program).

When you come for your review:

1. fill out the attached form and bring it with you.
2. be sure to wear COMFORTABLE CLOTHES, leotards and tights if possible. You must have BARE FEET during your review.

Your review will take place: (date, time, place).

We look forward to meeting you.

Sincerely, (etc.)

Dear Theatre Program Applicant:

Students come to ECA with different amounts of training and experience in art fields. We would like to know about the experiences that led you to apply to (name of program).

When you come in for your audition:

1. fill out the attached form and bring it with you.
2. be prepared to present a one-minute speech, song or poem which you have memorized. If you are interested only in technical work, bring in an example of your work if you have one.

Your audition will take place: (date, time, place)

We look forward to meeting you.

Sincerely, (etc.)

ECA - SAMPLE FORM TO VISUAL ART APPLICANTS

Name _____ School _____

VISUAL ART APPLICANTS:

Please answer the following questions and bring this form with you when you come in for your review.

1. Why do you want to be in the Visual Art program at ECA?

2. What art classes have you taken in school, if any.

3. Have you taken any art classes outside of school?

   _____Yes _____No

   If yes, please describe the classes you have taken.

4. What type of visual art interests you most and why?
   (For example: painting, sculpture, photography, drawing, design, etc.)

5. What are some of your after-school activities?

Please complete one (and only one) of the following three exercises and bring the results with you when you come for your review.

1. Using 6 to 10 different found objects (such as screws, a broken wheel, a soda can), construct a three-dimensional portrait of yourself at age 85. Try to use the materials in unusual ways. Try to show not only how you look at that age, but how you might feel. Don't worry about the details, but instead try to suggest the general characteristics. Use glue, string, or wire to hold your piece together.

   The whole piece should be no bigger than 1½ feet by 1½ feet.

APPENDIX C

Interview Preparation (Tasks, and Activities):

C.C.Y. (Music, Theater, Visual Arts)
Norwalk (Drawing)
Talent Search (Theater & Dance)

For examples of interview preparation in Dance and Creative Writing see Sections V and VI in the text.

CENTER FOR CREATIVE YOUTH

INTERVIEW PREPARATION FOR STUDENTS

Music

Please be prepared to present a short piece of standard literature on your instrument (or voice) - 3 to 5 minutes. Please bring your own music and instrument; piano and drums will be provided.

You will be asked to sight read a short passage or play or sing a short melody by ear. In addition there will be a short exercise in improvisation or creativity.

Theater

Be prepared to present either a simple two-minute monologue or two one-minute monologues which you have memorized. Try to choose one of a dramatic nature and one comic.

The audition will be approximately two hours long. The first part will be several group exercises, then the presentations of individual speeches. Please wear comfortable clothes as you will be using your body and will be sitting on the floor.

Visual Arts

Bring a carefully chosen sample of your work, two or three pieces that you feel are your best. You may choose from work you have done at home, at school, or in outside activities. Complete one of the following exercises and bring it with you:

VISUAL ARTS APPLICANTS:

Please complete one (and only one) of the following four exercises and bring the results with you when you come for your review.

1. Using 6 to 10 different found objects (such as screws, a broken wheel, a soda can), construct a three-dimensional portrait of yourself at age 85. Try to use the materials in unusual ways. Try to show not only how you look at that age, but how you might feel. Don't worry about the details, but instead try to suggest the general characteristics. Use glue, string, or wire to hold your piece together.

   The whole piece should be no bigger than 1 1/2 feet by 1 1/2 feet.

2. You have just finished building a new house and you find out that you have won the State Lottery. You decide to use some of the money to design a beautiful entryway to your new house. Using a pencil and a large sheet of paper do a drawing of your new entryway, showing as many details as you can think of.

3. Fold a large piece of paper in half. Using a pencil, charcoal, or crayons, do a drawing of the sun on one half and do a drawing of the moon on the other. Think very carefully about their differences and similarities.

NORWALK - CREATIVE CHILD PROGRAM*

Instructions:

a. Use pencil only

b. Any parental help will invalidate this test.

1. Make a drawing of a person kneeling.

2. Make a drawing of a ranch located in the mountains as if you were seeing it from the top of a hill.

3. Design a machine that does an unusual thing. One machine will solve all these problems:

   1. Gets potatoes out of the ground
   2. Cleans the potatoes
   3. Gets rid of the potato skins
   4. Gets potatoes ready for cooking

*Note: This sheet accompanies the student nomination form (see appendix i), it has been slightly edited for this section.

TALENT SEARCH

IDENTIFICATION OF HIGH POTENTIAL GIFTED AND TALENTED YOUNGSTERS

Criteria for Observations of Physical Competence

Agility

The ability to accomplish quick, dexterous movements with the entire body: characterized by rapid changes of direction without completely terminating the activity; starting and stopping movement with a minimum of hesitation.

Coordination

The combined use and mastery of hand-eye and eye-foot abilities; the facility to move easily with the sequence and timing of acts well controlled. (This element, though not readily measured objectively, is intrinsic in high levels of achievement in any movement activity.)

Explosiveness

The ability to respond to a stimulus; reaction time which is the time that occurs between the initiation of a stimulus and the initiation of the response.

The level of performance of a specific skill an individual can achieve is based upon the development of the general supportive characteristics of the individual such as levels of motivation and aspiration and the development of various perceptual abilities.

Source: A Taxonomy of the Psychomotor Domain
Anita J. Harrow
David McKay Co., Inc.

HIGH ATHLETIC SCREENING

1. Each P.E. teacher should nominate at least 11 students in rank order from highest to lowest.
2. Students will nominate 3 girls and 3 boys on the peer nomination scale. Student selections will be based on a frequency distribution.
3. P.E. teachers will notify students who are selected for jury observation.
4. The top 20 $\pm$ will be observed by a jury composed of a P.E. person, a project person, and a dance-movement person.
5. Students will perform 2 National Physical Fitness Tests and 1 Dance-Movement Exercise and be rated by the jury.
6. Jury selection will be held on November 8 and 9 from 9:00-10:50 a.m. in the gym. Students will be observed in groups of 3 at 20 minute intervals.
7. The top $\pm$ on all three measures will be selected for program participation.

TASK EXAMPLE 1: SHUTTLE RUN

Equipment:

Two blocks of wood, 2 inches x 2 inches x 4 inches, and stopwatch. Pupils should wear sneakers or run barefooted.

Description:

Two parallel lines are marked on the floor 30 feet apart. The width of a regulation volley ball court serves as a suitable area. Place the blocks of wood behind one of the lines. The pupil starts from behind the other line. On the signal "Ready? Go!" the pupil runs to the blocks, picks one up, runs back to the starting line, and places the block behind the line; he then runs back and picks up the second block, which he carries back across the starting line. If the scorer has two stopwatches or one with a split-second timer, it is preferable to have two pupils running at the same time. To eliminate the necessity of returning the blocks after each race, start the races alternately, first from behind one line and then from behind the other.

Rules:

Allow two trials with some rest between.

Scoring:

Record the time of the better of the two trials to the nearest tenth of a second.

TASK EXAMPLE 2: STANDING BROAD JUMP

Equipment:

Mat, floor, or outdoor jumping pit, and tape measure.

Description:

Mark a take-off line at the end of the mat or jumping pit. Pupil stands with the feet several inches apart and the toes just behind the take-off line. Preparatory to jumping, the pupil swings the arms backward and bends the knees. The jump is accomplished by simultaneously extending the knees and swinging forward the arms.

Rules:

1. Allow three trials.

2. Measure from the take-off line to the heel or other part of the body that touches the floor nearest the take-off line.

3. When the test is given indoors, it is convenient to tape the tape measure to the floor at right angles to the take-off line and have the pupils jump along the tape. The scorer stands to the side and observes the mark to the nearest inch.

Scoring:

Record the best of the three trials in feet and inches to the nearest inch.

TASK EXAMPLE 3: DANCE/MOVEMENT EXERCISE

A two-part exercise was used to look at the student's ability to free and open his/her body movements as well as control his/her body movements in response to a set of rhythmical beats.

Working simultaneously in groups of three, students were asked to move their bodies in the most natural, expressive ways possible matching the changing beat of a drum tapped by the instructor. The students were asked to respond as individuals without giving attention to the other students present, to use as many parts of their bodies as possible, to use as many different kinds of space as possible and to follow the commands of the drum. The movement began with the beat of the drum and stopped immediately (freeze position) with the silence of the drum.

The second part of the exercise consisted of asking each student in the group of three alternately to make his/her body as small or as large as possible using a full eight count-phrase for this expansion or contraction. The eight counts were tapped out on the drum. Again the students were asked to work independently in a shared space.

The entire exercise lasted approximately ten minutes including instructions.

For further description of audition and interview procedures in theater, see pages 18-20.

APPENDIX. D

Sample Evaluation - Rating Sheets

ECA (general)
Talent Search (high athletic ability)
Norwalk
ECA - Dance (see pages 21-25)

ECA - SAMPLE - GENERAL RATING SHEET

Date

Name of applicant | High School | Area Reviewed

Age | Name of Person filling out form

(Circle the appropriate number below each of the following (0=low, 5=high):

1. Skills
   0 1 2 3 4 5

2. Commitment
   0 1 2 3 4 5

3. Concentration
   0 1 2 3 4 5

4. Imagination/Creativity
   0 1 2 3 4 5

5. Energy
   0 1 2 3 4 5

6. Flexibility
   0 1 2 3 4 5

* See Note

What does the student do in his/her art area?

Check one:

_____This student qualifies to attend ECA at the highest level of acceptance.

_____This student qualified to attend ECA.

_____This student does not qualify to attend ECA.

Comments:

*Note: The Center for Creative Youth added Motivation as a 7th Component.

TALENT SEARCH

SCALE FOR RATING STUDENTS
WITH HIGH ATHLETIC ABILITY

NAME _____ Age _____
Last First

Grade _____ House _____ Male _____ Female _____

Judge _____

Directions: The characteristics of agility, coordination and explosiveness are being measured in this rating. Observe the student perform each task with these characteristics in mind. Rate the student's performance on a scale from 1 (low) to 5 (high). Space has been provided for your comments after each trial. Overall performance score will be rated after the activities have been completed. This will be based on your general assessment of the student's best performances.

	Agility	Coordination	Explosiveness	Raw Score	Percentile	Comments
Shuttle Run						
Trial One	___	___	___	___	___	
Trial Two	___	___	___	___	___	
Standing Broad Jump						
Trial One	___	___	___	___	___	
Trial Two	___	___	___	___	___	
Trial Three	___	___	___	___	___	
Dance-Movement						
Trial One	___	___	___	___	___	
Overall Performance	___	___	___	___	___	

APPENDIX E

Sample Scales for Rating Behavioral Characteristics of Superior Students

Joe Renzuli
Linda H. Smith
Alan J. White
Carolyn M. Callahan
Robert K. Hartman

SCALES FOR RATING BEHAVIORAL CHARACTERISTICS OF SUPERIOR STUDENTS

Joseph S.Renzulli/Linda H.Smith/Alan J.White/Carolyn M.Callahan/Robert K.Hartman

Name _____ Date _____

School _____ Grade _____ Age _____

Teacher or person completing this form _____

How long have you known the child? _____ Months _____.

Part V: Artistic Characteristics	1 Seldom or never	2 Occasionally	3 Considerably	4 Almost always
1. Likes to participate in art activities; is eager to visually express ideas.	☐	☐	☐	☐
2. Incorporates a large number of elements into art work; varies the subject and content of art work.	☐	☐	☐	☐
3. Arrives at unique, unconventional solutions to artistic problems as opposed to traditional, conventional ones.	☐	☐	☐	☐
4. Concentrates for long periods of time on art projects.	☐	☐	☐	☐
5. Willingly tries out different media; experiments with a variety of materials and techniques.	☐	☐	☐	☐
6. Tends to select art media for free activity or classroom projects.	☐	☐	☐	☐
7. Is particularly sensitive to the environment; is a keen observer-sees the unusual, what may be overlooked by others.	☐	☐	☐	☐
8. Produces balance and order in art work.	☐	☐	☐	☐
9. Is critical of own work; sets high standards of quality; often reworks creation in order to refine it.	☐	☐	☐	☐
10. Shows an interest in other student's work-spends time studying and discussing their work.	☐	☐	☐	☐
11. Elaborates on ideas from other people-uses them as a "jumping off point" as opposed to copying them.	☐	☐	☐	☐
Add Column Total	☐	☐	☐	☐
Multiply by Weight	1	2	3	4
Add Weighted Column Totals	☐ >	☐ >	☐ >	☐
Total				☐

SCALES FOR RATING BEHAVIORAL CHARACTERISTICS OF SUPERIOR STUDENTS

Joseph S.Renzulli/Linda H.Smith/Alan J.White/Carolyn M.Callahan/Robert K.Hartman

Name _____ Date _____

School _____ Grade _____ Age _____

Teacher or person completing this form _____

How long have you known the child? _____ Months _____

Part VI. Musical Characteristics	/ Seldom or never	/ Occasionally	/ Considerably	/ Almost always
1. Shows a sustained interest in music-seeks out opportunities to hear and create music	☐	☐	☐	☐
2. Perceives fine differences in musical tone (pitch, loudness, timbre, duration)	☐	☐	☐	☐
3. Easily remembers melodies and can produce them accurately.	☐	☐	☐	☐
4. Eagerly participates in musical activities	☐	☐	☐	☐
5. Plays a musical instrument (or indicates a strong desire to).	☐	☐	☐	☐
6. Is sensitive to the rhythm of the music; responds through body movement to changes in the tempo of the music.	☐	☐	☐	☐
7. Is aware of and can identify a variety of sounds heard at a given moment - is sensitive to "background" noises, to chords that accompany a melody, to the different sounds of singers or instrumentalists in performance.	☐	☐	☐	☐
	☐	☐	☐	☐
	☐	☐	☐	☐
	☐	☐	☐	☐
Add Column Total	☐	☐	☐	☐
Multiply by Weight	1	2	3	4
Add Weighted Column Totals	☐ >	☐ >	☐ >	☐
Total				☐

SCALES FOR RATING BEHAVIORAL CHARACTERISTICS OF SUPERIOR STUDENTS

Joseph S.Renzulli/Linda H.Smith/Alan J.White/Carolyn M.Callahan/Robert K.Hartman

Name _____ Date _____

School _____ Grade _____ Age _____

Teacher or person completing this form _____

How long have you known the child? _____ Months.

Part VII: Dramatics Characteristics	1 Seldom or never	2 Occasionally	3 Considerably	4 Almost always
1. Volunteers to participate in classroom plays or skits.	☐	☐	☐	☐
2. Easily tells a story or gives an account of some experience.	☐	☐	☐	☐
3. Effectively uses gestures and facial expressions to communicate feelings.	☐	☐	☐	☐
4. Is adept at role-playing, improvising, acting out situations "on the spot".	☐	☐	☐	☐
5. Can readily identify himself with the moods and motivations of characters.	☐	☐	☐	☐
6. Handles body with ease and poise for his particular age.	☐	☐	☐	☐
7. Creates original plays or makes up plays from stories.	☐	☐	☐	☐
8. Commands and holds the attention of a group when speaking.	☐	☐	☐	☐
9. Is able to evoke emotional responses from listeners-can get people to laugh, frown, feel tense, etc.	☐	☐	☐	☐
10. Can imitate others-is able to mimic the way people speak, walk, gesture.	☐	☐	☐	☐
	☐	☐	☐	☐
Add Column Total	☐	☐	☐	☐
Multiply by Weight	1	2	3	4
Add Weighted Column Totals	☐ >	☐ >	☐ >	☐
Total				☐

SUMMARY SHEET

Scales for Rating Behavioral Characteristics of Superior Students

Joseph S.Renzulli/Linda H. Smith/Alan J. White/Carolyn M. Callahan/Robert K. Hartman

Name _____ Date _____

School _____ Grade _____ Age _____

Teacher or person completing this form _____

How long have you known the child? _____ Months _____

Directions. These scales are designed to obtain teacher estimates of a student's characteristics in the areas of learning, motivation, creativity, leadership, art, music, drama, communication and planning. The items are derived from the research literature dealing with characteristics of gifted and creative persons. It should be pointed out that a considerable amount of individual differences can be found within this population; and therefore, the profiles are likely to vary a great deal. Each item in the scales should be considered separately and should reflect the degree to which you have observed the presence or absence of each characteristic. Since the 10 dimensions of the instrument represent relatively different sets of behaviors, the scores obtained from the separate scales should not be summed to yield a total score. Please read the statements carefully and place an X in the appropriate place according to the following scale of values:

1. If you have seldom or never observed this characteristic.
2. If you have observed this characteristic occasionally.
3. If you have observed this characteristic to a considerable degree.
4. If you have observed this characteristic almost all of the time.

Space has been provided following each item for your comments.

Scoring. Separate scores for each of the ten dimensions may be obtained as follows:

Add the total number of X's in each column to obtain the "Column Total."

Multiply the Column Total by the "Weight" for each column to obtain the "Weighted Column Total."

Sum the Weighted Column Totals across to obtain the "Score" for each dimension of the scale.

APPENDIX F

EXAMPLES OF IDENTIFICATION CRITERIA
WRITTEN IN BEHAVIORAL OBJECTIVE TERMS

Selected from:

Ideas for Identification of Gifted/Talented
in the areas of:

Creativity
Leadership
Visual and Performing Arts
Psychomotor Ability

Identification Supplement to Rule 3

Nebraska State Department of Education
Anne Campbell, Commissioner of Education
Box 94987
301 Centennial Mall South,
Lincoln, Nebraska 68509

IDENTIFICATION OF THE GIFTED IN THE VISUAL AND PERFORMING ARTS

The categories of visual and performing arts as related to school programs are generally those which include the fine arts, sculpture, photography, film study, architecture, music, drama, and dance. The identification and selection of gifted children in these categories is traditionally done by teacher observation and audition. Although these two methods are not improper, there are disadvantages to them that should be taken into consideration by administrators and teachers before settling on them as exclusive criteria.

First, since research in the area of teacher identification of the gifted shows that a checklist significantly increases the accuracy and objectivity of teacher selection, teacher observation and judgement without a checklist should not be considered a valid method of gifted child identification.

Second, teacher observation can only be meaningful in educational environments in which the students have an opportunity and, in fact are encouraged to express themselves in the visual and performing arts. Teachers may need some degree of inservice on how to establish such environments in their classroom prior to any observations at all.

Third, observations need not be confined to teachers alone. By modifying a teacher observation checklist, observations could also be made by parents, peers, and even through a self-reporting form. While it may seem somewhat simplistic to find gifted children in various categories by asking them if they are gifted, it at least is statistically credible enough to include as one of the criterion.

It is required in Rule 3* that at <u>least</u> two criterion be a part of the identification and selection procedure.

Methods of Identification

The specific identification procedures that are recommended for students in the visual and performing arts are:

1. Standardized aptitude tests
2. Teacher observation with checklist
3. Parent nomination
4. Peer observation with checklist
5. Self-reporting instrument
6. Achievement tests and past grades in subject
7. Audition or portfolio

* an NSDE reference

NAME _____ AGE ___ M F GRADE _____ TEACHER _____

SCHOOL _____ a) "Pre-test" date _____ b) "Post-test" date _____

INDIVIDUAL TALENT IDENTIFICATION INSTRUMENT

****

Musical Talent

Observable Characteristics of Musical Talent:

1. Rhythmic perception: Ability to recognize, retain, and reproduce rhythmic phrases.

2. Perfection of Performance: One who performs more accurately during a group activity, or alone, in singing, playing instruments, or bodily movement.

3. Pitch perception: Ability to recognize, retain, and reproduce pitches, intervals, and melodic phrases. This is a valid characteristic if displayed, but a lack of this behavior does not eliminate possible musical talent.

4. Musical creativity, as displayed through improvisation and composition. (A failure to display this characteristic does not eliminate the possibility of potential musical creativity. It could indicate that the situation does not allow its observation. In a limited amount of time, this will be more difficult to observe.)

COMMENTS: a) "Pre-test" --

COMMENTS: b) "Post-test" --

The music teacher will initiate a situation where the four previously stated observable characteristics of musical talent may be displayed by the child. This will take place during the regular music class, and will involve the entire classroom. The talented child will be able to execute a greater amount of the following behavioral objectives, and with a greater degree of accuracy, than the average child in the classroom. From these observations, the music teacher will check the talent identification instrument, determining which children are talented.

At the end of the school year, these same observable situations will be established, allowing the teacher to determine the progress of both the experimental and control groups.

BEHAVIORAL OBJECTIVES

A. SINGING AND PITCH PERCEPTION:

1. Will display accurate, "in tune" singing.
2. Will display recognition of out of tune, or inaccurate singing.
3. Will display the ability to recognize, retain, and reproduce a melodic phrase of two measures, using pitches of a pentatonic scale.
4. Will display the ability to recognize, retain, and reproduce a melodic phrase of four measures, using pitches of a pentatonic scale.
5. Will display the ability to recognize, retain, and reproduce two 4 measure phrases, or more, using pitches of a pentatonic scale.
6. Will display the ability to recognize, retain, and reproduce a 2 measure melodic phrase, using any tones of a major or minor scale.
7. Will display the ability to recognize, retain and reproduce a 4 measure melodic phrase, using any tones of a major or minor scale.
8. Will display the ability to recognize, retain, and reproduce a 4 measure melodic phrase, using any tones of a chromatic scale.
9. Will be able to sing accurately a pentatonic round, in two parts when divided into two groups.
10. When divided into two groups, will be able to accurately perform a melody with descant, both being pentatonic.
11. When divided into two groups, will be able to accurately perform a round, in two parts, in a major key.
12. When divided into two groups, will be able to accurately perform a melody with descant, in a major key.
13. When divided into two groups, will be able to accurately perform a round in a minor key, in two parts.
14. When divided into two groups, will be able to accurately perform a melody with descant, each a minor key.
15. When divided into three groups, will be able to accurately perform a round, in three parts, in either pentatonic, major or a minor key.
16. Will recognize like and different phrases, of 4 measures each, when heard in a familiar song.
17. Will recognize like and different phrases of 4 measures each, when heard in an unfamiliar song.
18. Will display the ability to sing a phrase of a familiar song, silently "hear" the next phrase, sing the following phrase, etc.

B. RHYTHMIC PERCEPTION:

1. Will display the ability to recognize and feel the pulse, or beat in music, by reproducing it (with an instrument, clapping, tapping, stepping, etc.)
2. Will display the ability to distinguish whether music they're hearing is written in a 2, 3, 4, 5, or 6 grouping.
3. Will display the ability to recognize, retain, and reproduce a simple 2 measure rhythmic pattern, using quarter note, eighth note, and quarter rest.
4. Will display the ability to recognize, retain, and reproduce a simple 2 measure rhythmic pattern, using quarter note, eighth note, triplet, sixteenth note, and quarter rest.
5. Will display the ability to recognize, retain, and reproduce a 4 measure rhythmic pattern, using the same durations as given in number 4.
6. Will display the ability to perform one rhythmic pattern, while another individual, or group, performs another rhythmic pattern.
7. Will display the ability to perform one rhythmic pattern, while two other groups are performing rhythmic patterns.
8. Will be able to recognize like and different two measure rhythmic phrases.
9. Will be able to recognize like and different four measure rhythmic phrases.
10. Will display the ability to perform rhythmic echo rounds, one phrase behind the leader, when two groups are performing.
11. Will display the ability to perform rhythmic echo rounds when three groups are performing.

C. PERFECTION OF PERFORMANCE:

1. Can be observed in any of the activities listed in A and B.
2. Displays the ability to perform accurately within a small group.
3. Displays the ability to perform accurately indiyidually.

D. MUSICAL CREATIVITY:

1. Displays the ability to sing an improvised 2 measure phrase using pitches of a pentatonic scale.
2. Displays ability to sing an improvised "answer" in a "question-answer" phrase activity, using pitches of a pentatonic scale.
3. Displays ability to play an improvised 2 measure phrase on a melody or keyobard instrument, using pitches of a pentatonic scale.
4. Displays ability to sing an improvised 4 measure phrase using pitches of a pentatonic scale.
5. Displays ability to play an improvised 4 measure phrase on a melody or keyboard instrument using pitches of a pentatonic scale.
6. Displays ability to play an improvised phrase or song of more than 4 measures, using pitches of a pentatonic scale.
7. Displays ability to sing an improvised song, or phrase, of more than 4 measures, using pitches of a pentatonic scale.

D. MUSICAL CREATIVITY - continued

8. Displays ability to sing an improvised 2 measure phrase using a major key, any pitches.
9. Displays ability to sing an improvised 4 measure phrase using any pitches of a major key.
10. Displays ability to sing an improvised phrase or song of more than 4 measures, using any pitches of a major key.
11. Displays ability to sing an improvised phrase using any pitches.
12. Displays the ability to play an improvised 2 measure phrease on a melody or keyboard instrument.
13. Displays the ability to play an improvised 4 measure phrase using any pitches of a major key.
14. Displays the ability to play an improvised phrase or song of more than 4 measures using any pitches of a major key.
15. Displays ability to plan an improvised phrase using any chromatic pitch.
16. Displays ability to improvise a 2 measure rhythmic pattern.
17. Displays ability to improvise a 4 measure rhythmic pattern.
18. Displays ability to improvise a rhythmic ostinato to accompany a melody.
19. Displays ability to improvise an ostinato on a keyboard or melody instrument to accompany a pentatonic song.
20. Displays the ability to improvise a rhythmic accompaniment to a melody, using rhythm patterns from that melody.
21. Will display ability to improvise a rhythmic piece, while another part is simultaneously being improvised.
22. Will display ability to improvise rhythmically, simultaneously with 2 other performers.
23. Will display ability to improvise a rhythmic rondo.
24. Will display ability to improvise a melodic rondo.

WORKSHEET FOR IDENTIFYING GIFTED CHILDREN

Creative Talent in Art

Any child displaying a high percentage of the qualities listed on this sheet will be designated as talented.

1. Ability to express a wide range of ideas with originality and imaginative quality.
2. Confident development of subject matter and use of materials implying a high degree of self-identification.
3. Art work shows richness of detail developed from retention of keen observations, awareness of environment, recall of past experiences.
4. Displays willingness to explore and experiment with variety of two and three dimensional materials.
5. Shows rapid progress through the stages of growth in art experiences; scribble to symbolic to realistic.
6. Spontaneously designs and intelligently redesigns.
7. Sensitive perception and utilization of color, tones, forms, movement and space.
8. Mastery and retention of fundamental skills and ideas presented in the elementary art program; manual dexterity, craftsmanship.
9. Ability to evaluate his own work objectively and to appreciate the work of others.

Pupil's Name	No. of Characteristics	Remarks

WORKSHEET FOR IDENTIFYING GIFTED CHILDREN

Identifying the Child Talented in Music

1. Has good coordination
2. Has a good sense of rhythm.
3. Has excellent discrimination.
4. Understands musical symbols and relationships vividly.
5. Shows enjoyment of musical activities.
6. Performs with musical feeling.
7. Has a degree of tonal memory.
8. Responds readily to rhythm, melody, and harmony.
9. Plays one or more musical instruments well and/or sings well.

Pupil's Name	No. of the Characteristics	Remarks

WORKSHEET FOR IDENTIFYING GIFTED CHILDREN

Creative Talent in Art

Any child displaying a high percentage of the qualities listed on this sheet will be designated as talented.

1. Ability to express a wide range of ideas with originality and imaginative quality.
2. Confident development of subject matter and use of materials implying a high degree of self-identification.
3. Art work shows richness of detail developed from retention of keen observations, awareness of environment, recall of past experiences.
4. Displays willingness to explore and experiment with variety of two and three dimensional materials.
5. Shows rapid progress through the stages of growth in art experiences; scribble to symbolic to realistic.
6. Spontaneously designs and intelligently redesigns.
7. Sensitive perception and utilization of color, tones, forms, movement and space.
8. Mastery and retention of fundamental skills and ideas presented in the elementary art program; manual dexterity, craftsmanship.
9. Ability to evaluate his own work objectively and to appreciate the work of others.

Pupil's Name	No. of Characteristics	Remarks

WORKSHEET FOR IDENTIFYING CHILDREN WITH ARTISTIC TALENT

If a child can be described by all or part of any of the following statements, put the number of each characteristic which applies to him after his name.

1. Draws a variety of things (not just jets or horses or people.)
2. * Puts depth into pictures, plans pictures and uses good proportion.
3. Takes art work seriously. Seems to find much satisfaction in it.
4. Shows originality. Draws things in ways no other children do.
5. Is willing to try out new materials and experiences.
6. Fills extra time with drawing and painting activities.
7. Uses art to express his own experiences, his own feelings.
8. Is interested in other people's art work. Can appreciate, criticize, and learn from other's work.
9. Likes to model with clay, carve soap, or work with other forms of three dimensional art.

Pupil's Name	No. of Characteristics	Remarks

*Note: emotional proportion of the haptically oriented child may not be "good" from the visual point of view.

VISUAL AND PERFORMING ARTS TALENT SCREEN

KINDERGARTEN

Kindergarten students with Visual and Performing Arts talent perceive their environment in a definite way and show this in their work. They tend to use art media before detailed instruction is given; they go beyond requirements and produce quality work consistently.

VISUAL AND PERFORMING ARTS

1. Initiates independent usage of drawing, painting, cutting, pasting, and modeling materials. _____
2. Spends much time in aesthetic productions. _____
3. Is inventive and creates unusual things. _____
4. Initiates acting, role playing, and characterizations. _____
5. Voluntarily listens, dances, and/or moves in rhythm to music. _____
6. Initiates independent musical activities. _____
7. Performs very accurately during a group activity, or alone, in singing, playing instruments, or bodily movements. _____
8. Recognizes, retains, and reproduces pitches, intervals, and melodic phrases. _____

Listed below are some ideas that may be used for identification of children who are talented in the area of visual and performing arts. Perhaps they can be used in developing identification instruments at the local level.

IDEAS FOR IDENTIFICATION

Outgoing —
Likes to role play —
Not self conscious —
Memorizes —
Has dexterity —
Interest —
A ham —
Likes applause —
Mechanical —
Detail interests him —
Sense of rhythm —
Coordinated —
Patient —
Expressive —
Sensitive —
Ethereal —
Tone sense —
Balance —
Arty doodler —
Manipulative skill —
Others —

APPENDIX G

Standardized Tests:

1. In Music
2. In Art
3. Advanced Placement in Art & Music
* 4. Four Tasks from the Torrance Tests
* 5. The Williams Scale: Multiple Abilities

* These samples are for information only. When using these or other standardized tests, copyright laws should be respected, and appropriate inquiries made of the publishers concerning their use.

STANDARDIZED TESTS IN MUSIC

Achievement

(Colwell) MUSIC ACHIEVEMENT TESTS (MAT)
Richard Colwell 1967-70 Follett
Publishing Company, 1010 W. Washington, Blvd.,
Chicago, Illinois 60607

Grades 3-12
Manuals, 33-1/3 recordings, answer sheets,
scoring stencils for Tests I, II, III and IV.
75 minutes.

Aptitude

1. (Gordon) Musical Aptitude Profile MAP
Edwin Gordon, 1965 Houghton Mifflin Company.
110 Tremont Street, Boston, Mass. 02107

Grades 4-12
Manual, 3 tapes, answer sheets, scoring stencils,
cumulative record file folders, musical talent
profiles, class record sheets.
Three sessions 50 minutes each.

2. (Bentley) Measures of Musical Ability MMA
Arnold Bentley, 1966, October House, Inc.
134 E. 22nd Street, New York, N.Y. 10010

Ages 7-14
Manual, 33-1/3 recording, scoring key, answer sheets.
25 minutes.

3. (Wing) Standardized Tests of Musical Intelligence
Herbert D. Wing, 1939, 1948, 1957, 1960, 1961.
National Foundation for Educational Research
(England and Wales), The Mere, Upton Park, Slough,
Buckinghamshire, England.

Age 8 through adult.
Manual, half track tape, stencils, answer sheets.
60 minutes.

STANDARDIZED TESTS IN ART

(Silverman, et al.) (Buros - 239) Art Vocabulary (AV) R.H. Silverman, R. Hoepfner, and M. Hendricks (1969) Grades 6-12 1969. Publisher: Monitor P.O. Box 2337, Hollywood, CA 90028

(Meier) The Meier Art Tests (T MAT) Norman Charles Meier. (1929-63) Two tests: 1) Meier Art Tests: I Art Judgement. Grades 7-16, Adults. (Revision of Meier Seashore Art Judgement Test); 2) Meier Art Tests: 2 Aesthetic Perception, Grades 9-16 and adults. Publisher: Bureau of Educational Research and Service. University of Iowa, Iowa City, Iowa 52240

(E.T.S.) (Buros 241) National Teacher Examinations: Art Education (NTE: AE) (1961-70) Educational Testing Service, Princeton, N.J. 08540

(E.T.S.) (Buros 242) The Undergraduate Record Examinations: Art History Test (1970) College. Publisher: Educational Testing Service. Princeton, N.J. 08540

(Starr) (Buros 446) The Rutgers Drawing Test (RDT) Ages 4-6, 6-9, Anna Spiesman Starr, contact author, 126 Montgomery Street, Highland Park, N.J. 08904

(Torrance) (Buros 448) Torrance Tests of Creative Thinking (TTCT) Three Tests: a) Verbal Test: "Thinking Creatively With Words" (Rev. 1968), Grade; K-3; b) Figural Tests: "Thinking Creatively with Pictures", (Rev. 1970); c) (Not listed in Buros) "Thinking Creatively with Sounds and Words." E. Paul Torrance, et al. Publisher: Personnel Press, 191 Spring Street, Lexington, MA 02173

Ref. Buros, O.K., ed. The Seventh Mental Measurements Yearbook, Vol. 1. Highland Park, N.J. The Gryphon Press, 1972. (Buros reference nos. indicated in parenthesis).

Not listed in Buros: (Eisner) Eisner Art Information and Attitude Test Elementary & Secondary, use restricted by author. Inquire: Dr. Elliot W. Eisner, Prof. Educ. and Art, College of Education, Stanford University, Stanford, CA. 94305

4 TASKS: TORRANCE TEST OF CREATIVE THINKING*

Activity 4 PRODUCT IMPROVEMENT (Verbal)

In the middle of this page is a sketch of a stuffed toy rabbit of the kind you can buy in most dime stores for about one or two dollars. It is about six inches tall and weighs about six ounces. In the spaces on this page and the next one, list the cleverest, most interesting and unusual way you can think of for changing this toy rabbit so that children will have more fun playing with it. Do not worry how much the change will cost. Think only about what would make it more fun to play with as a toy.

1. _____
2. _____
3. _____
4. _____
5. _____

* Adapted from: "What Are Creativity Tests Like?"
Drawings adapted by R.J.S.
Brochure: Assessing Creative Potential.
Personnel Press, 191 Spring Street
Lexington, MA, 02173

Activity 7. JUST SUPPOSE (Verbal)

You will now be given an improbable situation - one that will probably never happen. You will have to just suppose that it has happened. This will give you a chance to use your imagination to think out all of the other exciting things that would happen IF this improbable situation were to come true.

In your imagination, just suppose that the situation described were to happen THEN think of all the other things that would happen because of it. In other words, what would be the consequences? Make as many guesses as you can.

The improbable situation - JUST SUPPOSE all wheels suddenly turned square like in the tricycle and wheel barrow below. What would happen? How would this change life on the earth? List your ideas and guesses on this and the next page.

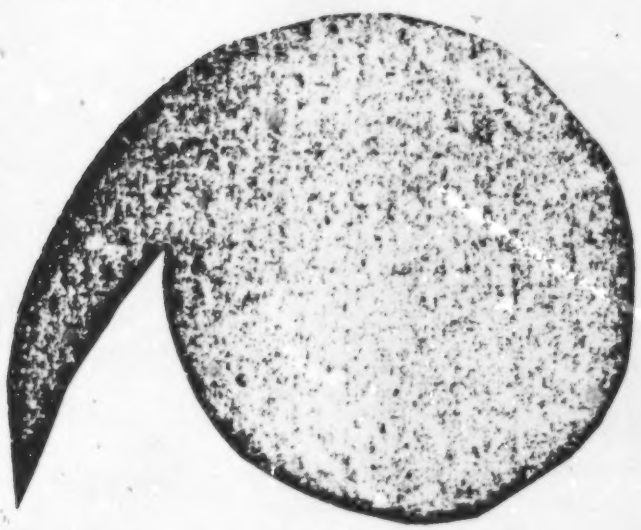
1. _____
2. _____
3. _____
4. _____
5. _____

Activity 1. PICTURE CONSTRUCTION (Figural)

Below is a piece of colored paper in the form of a curved shape. Think of a picture or an object which you can draw with this piece of paper as a part. On the back of these shapes you can find a thin layer of paper that can be peeled away. Now you can stick your color shape wherever you want it to make the picture you have in mind. Stick yours on the next page where you want it and press down on it. Then add lines with your pencil or crayon to make your picture.

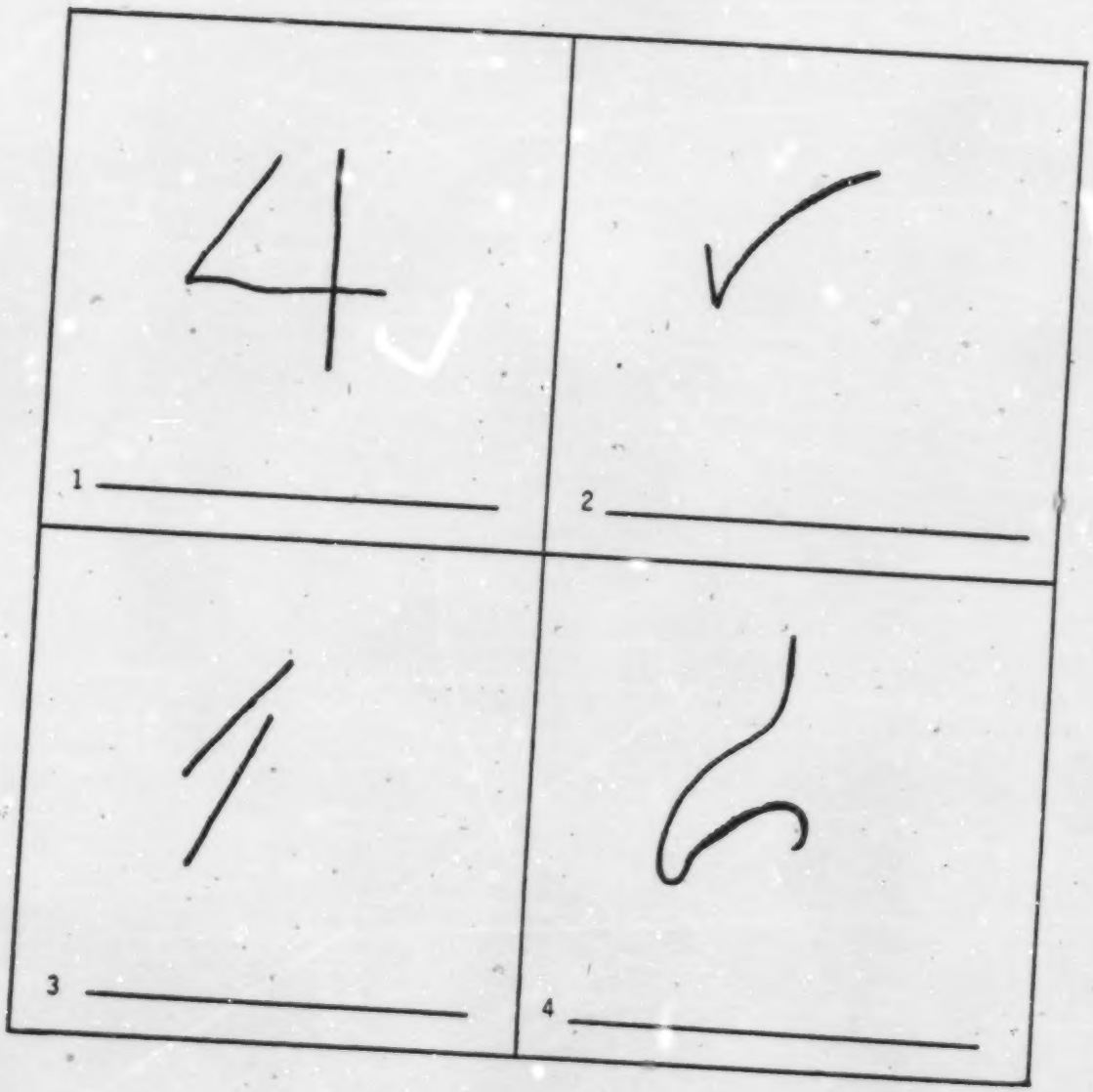
Try to think of a picture that no one else will think of. Keep adding new ideas to your first idea to make it tell as interesting and as exciting a story as you can.

When you have completed your picture think up a name or title for it and write it at the bottom of the page in the space provided. Make your title as clever and unusual as possible. Use it to help tell your story.



Activity 2. PICTURE COMPLETION (Figural)

By adding lines to the incomplete figures on this and the next page, you can sketch some interesting objects or pictures. Again, try to think of some picture or object that no one else will think of. Try to make it tell as complete and as interesting a story as you can by adding to and building up your first idea. Make up an interesting title for each of your drawings and write it at the bottom of each block next to the number of the figure.



IDENTIFICATION OF MULTIPLE ABILITIES FOR STUDENTS OF GIFTED AND TALENTED PROGRAMS

The Williams Scale

A Teacher-Parent Observational Scale for rating thinking and feeling characteristics of potentially gifted and talented students **

Name _____ Date _____ Grade _____

School _____ Age _____ Yrs. Mos.

Teacher or Person Completing This Scale _____

How Long Have You Know This Student? _____

DIRECTIONS FOR USE OF THE SCALE:

There are eight (8) observational factors upon which this scale is based. Under each you will find six (6) characteristics for observing a student's behavior within the factor. These are specific ways to look at students who may be gifted and creative. Consider all six characteristics and check as many as apply to your observations of the student. Check the characteristics in this way:

Double check (✓✓) those items under each of the eight factors if the characteristic is observed most of the time to a considerable degree.

Single check (✓) those items under each of the eight factors if the characteristic is observed only occasionally.

Do not check (leave blank) and item under each of the eight factors if the characteristic is seldom or never observed.

---

1. The student is a FLUENT Thinker:

_____ The student who thinks of a number of answers when a question is asked.

_____ The student who draws several pictures when asked to only draw one.

_____ The student who usually has several ideas about something instead of only one.

_____ The student who asks many questions.

_____ The student who uses a large number of words when expressing himself or herself.

_____ The student who is the fastest worker in the class, who produces more than others do.

** This scale has been researched and designed upon the eight factors of the Williams Cognitive-Affective Interaction Model of student behaviors taken from his TOTAL CREATIVITY PROGRAM kit, Educational Technology Publications, Inc. 140 Sylvan Ave. Englewood Cliffs, New Jersey, 07632.

2. The student is a FLEXIBLE Thinker:

_____The student who thinks of various ways to use an object other than its common use.

_____The student who has different interpretations of a picture, story, poem or problem.

_____The student who can apply a principle or concept in subjects other than the one in which it was introduced.

_____The student who shifts and can take another point of view or considers situations differently from others.

_____The student who will have a variety of ideas without sticking to only one.

_____The student who thinks of a number of different possibilities for solving a problem.

3. The student is an ORIGINAL Thinker:

_____The student who likes objects in a room placed off-side or prefers asymmetry in drawings and designs.

_____The student who is dissatisfied with the common answer and instead seeks a fresh approach.

_____The student who is a nonconformist and cannot help being different by having a new twist in thinking about things.

_____The student who enjoys the unusual and dislikes doing things the way everyone else does them.

_____The student who after reading or listening to a problem will go to work inventing a new solution.

_____The student who will question the old way and try to figure out a new way.

4. The student is an ELABORATIVE Thinker:

_____The student who will add lines, color, and details to his or another student's drawing.

_____The student who senses a deeper meaning to an answer or solution by producing more detailed steps.

_____The student who takes off with someone else's idea and changes it or adds on to it.

_____The student who will want to "jazz up" or embellish upon the work or ideas of others.

_____The student who is not interested in things that are plain and attempts to add details to make them more beautiful or exciting.

_____The student who senses something lacking in his or her productions or creations and adds on details to improve them.

5. The student is CURIOUS and INQUISITIVE by nature:

_____The student who questions everything and everyone.

_____The student who loves to explore mechanical things.

_____The student who is constantly searching for new ways or new ideas.

_____The student who continually explores books, games, maps, pictures, etc.

_____The student who needs no real push to explore something unfamiliar and exploration is a natural part of his or her behavior.

_____The student who is sensitive to problems and alert to details that produce possible solutions.

6. The student is IMAGINATIVE and can visualize or dream about things that have never happened to him or her:

_____The student who likes to tell stories about places he or she has never been.

_____The student who can predict what someone else has said or done without ever knowing that person.

_____The student who dreams about things without ever leaving the room.

_____The student who likes to imagine things he has never seen.

_____The student who can see things in a picture or drawing that no one else has seen.

_____The student who can wonder about something has never happened.

7. The student is COMPLEX by nature and likes to tackle difficult problems or tasks:

_____The student who becomes intrigued with intricate or complicated situations.

_____The student who likes to delve into the most involved task.

_____The student who wants to figure things out for himself or herself without help.

_____The student who enjoys things harder to do than others.

_____The student who thrives on trying again and again in order to gain success.

_____The student who seeks more difficult answers rather than accepting an easy one.

8. The student is COURAGEOUS AND A RISK-TAKER, not afraid of failure or criticism:

_____The student who will defend his or her ideas regardless of what others think.

_____The student who will set high goals of accomplishment and not be afraid of trying to reach them.

_____The student who will admit to a mistake or failure.

_____The student who really likes trying something new and is not easily influenced by his or her friends.

_____The student who is not concerned by disapproval from classmates, teachers or parents.

_____The student who prefers to take a chance or dare just to see where it will take him or her.

Following are four (4) open-ended questions which will allow you an opportunity to express your reactions about a student and a program for the Gifted and Talented in your own words. Make your statements brief but specific.

Do you think this student is or may be gifted? ____Yes ____No (check one)

If yes why? _____

_____

_____

If no why not? _____

_____

_____

Do you think this student is creative? ____Yes ____No (check one)

If yes, report briefly what he or she does in a creative way

_____

_____

_____

_____

What do you expect from a school program for gifted and talented students?

_____

_____

_____

_____

_____

What would you like to see accomplished as a result of a student's participation in a program for the gifted and talented?

_____

_____

_____

_____

_____

Scoring and interpreting the Scale:

Add the number of double checked (✓✓) items and multiply this sum by two (2). These are double weighted items which should receive two points each.

Add the number of single checked (✓) items. These receive one point (1) each.

The four open-ended questions at the end of the scale receive one (1) point each if answered "yes" with reasons or comments. This is a quantitative score just for being answered, but the quality of the remarks can help those designing programs for the gifted and talented as suggestions of expectations from teachers or parents.

Number of double checked items _____ X 2 = _____

Number of single checked items _____ X 1 = _____

Number of open-ended items answered ___ X 1 = _____

SUM _____

_____

Total Score

Students with the highest scores can be ranked on a scale of 100 since there are a possible 100 points for the total score.

ADVANCED PLACEMENT IN ART AND MUSIC

The College Examination Board conducts Advanced Placement programs in the arts at the high school level. Annual tests in relation to their programs are designed and/or revised annually. They are available in:

Art History

Studio Art

Music Listening & Literature

Music Theory

Tests are designed to accompany planned Advanced Placement programs. For further information contact:

Mary E. Barre, Asst. Dir.
New England Regional Office
College Entrance Examination Board
470 Totten Pond Road
Waltham, MA 02154
(617) 890-9150

APPENDIX H

A PROJECT EVALUATION MODEL

Talent Search

Note: The following evaluation model, questionnaires, etc. may act as a departure point.

Evaluation: Section IV

The Connecticut Staff Development Cooperative is conducting the evaluation of the program with the students. The evaluation has two components: (1) The Robinson School Process Evaluation; and (2) the Robinson School Product Evaluation. These two components and the elements within each element can be diagrammed as follows:

Process Evaluation	Product Evaluation
A. Teacher Interviews	A. Facilitator Observation Checklist
B. Student Opinions	B. Torrance Figural Test
C. Parent Questionnaires	C. Attendance
	D. Teacher Conduct Rating
	E. Individual and Group Products

1. Process Evaluation at Robinson School

   A. Teacher Interviews will be conducted each spring with a select group of teachers at Robinson School. These interviews will focus on the effect of the program on their students and on the relationship between the model project program and the ongoing school program.

   B. Student Questionnaires will be used to ascertain the opinions of the students who are participating in the program. These will focus on their reactions to the activities and the facilitators in working with the groups. This information will be collected each spring.

   C. Parent Questionnaires

2. Product Evaluation at Robinson School

   A. A Facilitator Observation Checklist has been created which allows facilitators to rate each student on the characteristics of the students' participation in the program. This checklist is oriented toward the outcome skills expected to be developed in the students through the program process. One of these checklists is filled out for each student after each eight session period in the program.

   B. The Figural Form of the Torrance Tests of Creative Ability will be administered to each participating student at the beginning and at the end of each school year. Since a major emphasis in the model project is on the development of creative ability, the groups of students selected on the different criteria will be compared in their development on the Torrance tasks.

   C. School Attendance information for each child during each attendance period will be collected. It will be expected that the ratio of days enrolled in school to days attending school will improve as students develop in the program. If the program is assisting students in their adaptation to regular academic programs and improving the attitudes that students have toward school, then attendance should improve somewhat among participating students.

D. Teacher Conduct Ratings are kept regularly on students in Robinson School. These ratings will be collected on all students participating in the program for each marking period. The positive participation of program participants in the regular school program can be indicated by these ratings.

E. Individual and Group Products that are developed as a result of the program will be recorded in some manner for reporting in the evaluation. The program staff will be expected to keep records on these products.

INFORMATION FROM PARENTS OF GIFTED AND TALENTED PROJECT STUDENTS

In order for the staff of the Gifted and Talented Project to know if things are going well in the project, they need your opinions about the project. For each of the three following questions please select the one answer which is closest to your real opinion.

1. When your child has talked with you about what the children are doing in the Talented and Gifted Project, did you think that your child was feeling good about what was happening, or not so good?

Very Good Good Just O.K. Not So Good Not Good At All

2. When your child has described what is going on in the program, did you think that what was described is a valuable addition to his/her education, or not so valuable?

A Very Valuable Addition A Valuable Addition It is O.K. It Doesn't Add Much It Doesn't Add Anything

3. Do you think that the staff of the Gifted and Talented Project has kept you well enough informed about what has been going on in the project?

Completely Informed For the Most Part Informed No So Well Informed Not Informed At All

4. Do you have suggestions on how this project could be improved?

_____

_____

_____

5. There have been two parent meetings this year. Have the parents of Gifted and Talented Project's students had enough opportunities to meet or does there need to be more meetings?

We Should Meet Twice a Year Just as We Have Done We Should Meet Twice Each Semester We Should Meet Every Other Month We Should Meet Every Month

STUDENT INFORMATION ON THE TALENTED AND GIFTED PROJECT

Name _____ Date _____ Group _____

The "Gifted and Talented Project" in which you are participating has the goal of teaching you four things. These are: 1) to be able to have new and different ideas, 2) to concentrate completely on activities and projects, 3) to know how to work with other people in accomplishing a task, and 4) to be aware of what is happening in the world around you. I would like you to think of examples of activities which have helped you learn these things.

1. What activities have helped you to have new and different ideas?

2. What activities have taught you to think about one thing at a time?

3. What activities have helped you understand what you have to do when you work with other people?

4. What activities asked you to be more aware of what is going on around you?

To me, this school year was

_____excellent
_____very good
_____good
_____okay
_____bad
_____very bad

What did you <u>like</u> best about the program? _____

What did you <u>dislike</u> about the program? _____

Would you like to continue in the Gifted and Talented Program next year?

_____yes _____no _____maybe

Why? _____

To me, the program was:

_____excellent
_____very good
_____good
_____okay
_____bad
_____very bad

EVALUATION INSTRUMENT FOR THE TEACHER ASSESSMENT OF STUDENT PARTICIPATION IN THE "MODEL GIFTED PROJECT"

The following questions should be answered in relation to the past eight (8) sessions of instruction. Please check the response category offered which is closest to your opinion or knowledge.

1. How many of the past eight sessions has this student attended?

   1 2 3 4 5 6 7 8

   COMMENTS:

2. In approximately what portion of the activities during the sessions for which the student was present did the student participate?

   50% or less 60% 70% 80% 90% 95% 99% 100%

   COMMENTS:

3. When directions for activities were given how immediate or delayed was the student's response to participating in the activities?

   Very delayed Somewhat delayed Almost immediate Immediate

   COMMENTS:

4. To what extend did this student persist in completing activities?

   Discontinued many activities before completion _____
   Discontinued some activities before completion _____
   Discontinued few activities before completion _____
   Never discontinued an activity before completion ____

   COMMENTS:

5. How many details did this student tend to generate in responses to these activities?

   Very Few Some Many Very Many

   COMMENTS:

6. How unique (in an appropriate way) are the responses of this student to the activities?

   Not very unique Somewhat unique Quite unique Exceptionally unique

   COMMENTS:

7. Does this student usually attempt to lead other students, usually want to follow other students, or show balanced flexibility in the leader and follower rules?

   Usually attempts to lead Usually wants to follow Shows balance and flexibility

   COMMENTS:

8. Did this student tend to participate in activities with a variety of other students or with a limited number of others?

Very limited group
Moderately limited group
Limited group
Widely varied group

COMMENTS:

9. Is the student successful in communicating ideas, directions and feelings to others?

Not very successful
Quite successful
Somewhat successful
Very successful

COMMENTS:

10. Did the student support and encourage other students in the accomplishment of group activities?

Not very supportive
Quite supportive
Somewhat supportive
Very supportive

COMMENTS:

Please give any general comments you have about the participation of this child and things you have observed about the child (strengths of the child, special interests, dislikes, preferred styles, notable products).

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NATIONAL ASSOCIATION FOR GIFTED CHILDREN
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